

37th ANNIVERSARY NUMBER

VARIETY

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REFLECTIONS

Vol. 149 No. 4

NEW YORK, WEDNESDAY, JANUARY 6, 1943

244 PAGES

POP GROSS IN THEATRES

The Common Man' to Emerge as Hero of an International Post-War Pic

The film industry will come forth soon with its own conception of a post-war era film, in which the common man will emerge as the hero and benefactor in the current struggle against Fascism. Inspired by the recent short on 'common man' based on Vice President Henry Wallace's famous 'people's war' talk, an ambitious film, to be called "The Common Man" is being formed as a package show by agent Charles K. Feldman.

Letter, who has been on assignment in Washington with the War Production Board, will take a leave to make the picture on the Coast and will take along with him Stephen Laird, of Time mag, one of the most travelled of foreign correspondents, and Norman Corwin, the radio writer-director. Letter two are handling the scripting.

Filed against a broad international canvas, "The Common Man" will be patterned along the lines of "Tales of Manhattan," using an all-star cast representing various nations. As it lines up presently, Charles Boyer and Claudette Colbert will appear in the French sequence; Marlene Dietrich in the Free Australian sequence; Leslie Howard in the English, Ingrid Bergman in the Czech, etc. Russian and Chinese episodes will also be included.

WHY DOES A FIREMAN NOW WEAR A RED FACE?

Firemen are proving an added source of entertainment for picture house and legit theatre audiences in Greater New York.

It's due to the stage fright displayed when they have to appear on TV to deliver Fire Commissioner Patrick Fahs's message on proper behaviour in case of fire.

Studying the message at the Flatbush Theatre, Brooklyn, last week, turned reader than a three-week, these while, delivering his short spiel to the audience, Fireman Raymond Dooley, at the National theatre, N. Y. City, stated, "I don't mind admitting I'm nervous. In most houses managers or performers are delivering talks while fireman stands by."

Musical 'Phantom'

Hollywood, Jan. 3. Nelson Eddy has been signed by Universal for the new version of "Phantom of the Opera."

Studio announcements indicate that Eddy is to have the signing lead indicated that the remake will be musicalized.

Showmanagement Review

The plague winners and analysts of "Variety's" 10th annual Showmanagement Survey is incorporated in the radio section, page 101-107.

The Survey's theme for 1942 was "Showmanagement At War."

WAR BRINGS BIGGEST BOOM

By ARTHUR UNGAR

Hollywood, Jan. 3.

War conditions brought the biggest boom to the picture theatre boxoffice in 1942, which will result in 101 pictures released during the calendar year grossing over \$1,000,000 each, to a total of \$182,500,000, that reaches the production organization through their distributing outlets.

These 101 pictures were put in (Continued on page 58)

H'wood Favors Investing Over-Ceiling Com in U. S. Bonds or to Aid Charities

Prayers in Theatres

Harrisburg, Pa., Jan. 3.

Having received many favorable comments on the Thanksgiving prayers which city ministers said in their three downtown theatres, Wilmer & Vincent, owners of the State, Colonial and Rio theatres, followed a similar custom on New Year's day. Prayers were said at afternoon and evening shows by ministers chosen by the city ministerial association.

C. Floyd Hopkins, head of the local Wilmer & Vincent interests, made the arrangements.

Washington, Jan. 3.

Idea of turning film salaries above the \$57,200 ceiling into War Bonds, to be held to the credit of the salary earners for the duration, has been broached in Washington by Hollywood representatives and will be discussed further in the next few weeks. Bond purchase plan, even if permitted by the Government, will have to be approved by the Screen Actors' Guild and other talent groups representing the high salaried artists.

Another suggestion is that all excess salaries be turned over to charity. Kenneth Thomson, executive secretary of SAG, is now in Washington huddling with treasury officials on the bond and charity propositions and on other proposals relating with film finances. One of these is the payment of salary for the contracted period to Oct. 3, 1942. Understood Washington officials are ready to agree to the option increases, provided they remain under the \$57,200 ceiling.

SHOW BUSINESS AT WAR

One year ago the task of rousing America to an all-out war effort had barely begun. Into the crucible of conflict there has since been whipped all the resources at the country's command.

A year of achievement has thus already gone into the records. And as "Variety's" 37th Anniversary Edition goes to press it proudly dedicates to Show Business some of that record's brightest pages.

There can be no discounting the contributions of any one industry in the war effort. Nor can the over-all contribution of the entertainment world be over-emphasized. As a morale stimulant and as a propaganda medium, it well deserves the spotlight—and these pages can chronicle only a portion of the amusement industry's war work.

This goes for the modest vaudeville hoosers as well as the highly publicized film stars; the unknown Hollywood and radio technicians as well as the well-knowns of the kilobycles; the opera notables and the legit greats; performers, writers, directors and executives alike. All are playing their part, unselfishly, in the common cause of final victory over bestial enemies.

Show Business has manifested a spirit of co-operation second to none. It has given freely of its time, its money, and its energy. But, even more important, it has given freely of its experience as an entertainer of the public.

'Morale' it is called, from the front line to the home front. Morale means entertainment; entertainment means making a heavy heart lighter—a strained day of work or warfare just a shade brighter. The man at the front is sustained by a song on his lips; the men and bolts and riveting steel, are bolstered by a laugh.

To dwell on 'morale' may be something akin

to corning a cliché, but whatever its label, it's entertainment—and entertainment is Show Business.

The show world has stimulated the sale of billions in bonds, and will—and must—continue so doing. It bolsters the boys uprooted from their civilian homes and pursuits and transplanted into training camps. It fortifies the men, women and children who are behind the man behind the gun in some steaming jungle or frigid terrain, on some desert emplacement, pitching destroyer or aerial foray.

In this 37th Anniversary Edition of "Variety," from all civilian fronts and Allied outposts—meaning the Latin countries, England, Canada, Australia and South Africa—is reflected the war note in show business. Governmental aides in the fields of radio and cinematic propaganda attest to the potent assistance by the industry in the war effort—morale, salvage, bond sales, conservation, know-your-enemy, appreciate-our-alls, etc.

Materially, Show Business knows but one Alpha and Omega—the boxoffice. That the b.o. has been marked by signal economic success this past year is only the 'key' to the 'morale' premise. Increased hunger for entertainment always parallels times of great stress.

While it's become axiomatic that 'you can open a can of sardines nowadays, and there's a line waiting to get in,' it's all the more to the credit of Show Business that quality not only kept apace, but even exceeded demands. This, too, is more notable in the light of the drain of so much entertainment industry manpower into Governmental channels, so that hundreds of established stage, screen and radio artisans were absent from the performance credits of 1942.

Thus, at the end of Chapter I in 'Show Business at War,' the industry can take the spotlight brilliantly and well, proudly and unashamed, for deeds well done.

ROCKEFELLER NITERY'S SENTIMENTAL FOLD

One of the largest crowds in the eight-year history of the two class niteries atop Rockefeller Center, turned out for the New Year's eve swan song 'hoopla at the Rainbow Room and Rainbow Grill. Not only did the two rooms do capacity biz, but many others anxious to lend their voices to a final 'Auld Lang Syne' at the swank spots, couldn't get near enough for a gander.

Despite the gaiety with which the new year was ushered in, it was a 'rob-in-the-throat' occasion for the last-fingers to whom the closing of the two rooms, at Rockefeller Center, was taken as a personal loss. According to Hugh W. S. Robertson, managing director of the Rockefeller management, bow-out, with many deep expressions of regret over the decision to fold the Room and Grill as non-essential to the war effort.

Although the rooms will remain closed permanently as supper spots, plans are under way, Robertson disclosed, to resume in the near future the use of the Rockefeller Center luncheon club. The shuttering plan also includes a number of private dining rooms on the 4th floor, but these, too, may soon be re-opened on a much more simple basis, with four class staff, etc. There are four such dining rooms, for use of guests of the Standard Oil Co. of N. J., American Cyanamid Corp., Shell Union Co., and Time magazine.

Deadline Jan. 3

This edition of "Variety" went to press Jan. 3.

Early deadline, because of the mechanical problems and the size of this issue, makes it necessary to omit certain standard departments this week.

Gracie Allen's Alphabet

(of Hollywood Fauna)

Closeups on the Men Who Get the Real It the Hard Way

N REYNOLDS

Now and then of course the name of a real war correspondent does emerge from the anonymous mass. A lot of people have heard of Jack Singer of INS fame, who was killed in the line of the hard way. Jack Singer was killed when the War came down, in the Pacific. Soon I dare say some of the others will be killed because, unlike the rest of us who are on occasional trips to the front, they stay at the front all the time. I don't think we can get known and The Little Men Who Were Not. There will have nice things to say about them on the air and in columns if they can spare the time from running the show. I don't think we can get our own generals. They won't mention it, but I have heard that the average wage for which they sailed was \$100 a week.

M' stands for Mother,
Who's kept behind scenes;
On occasion she's hauled out,
For the fan magazines.

Z' is for Zombies.
Not particularly gay roles;
In addition, they clutter
Up studio payrolls.

By Joseph H. Hazen
(Vice-President of Warner Bros.)

The war affects industries as well as persons. The American motion picture industry grew out of World War I. When the picture studios of Europe closed in 1914, the American picture industry came into its own. Thus in a sense our industry is a creature of the war.

As a result of World War II, our industry stands upon the threshold of new and hitherto unexplored fields.

With the vast expansion of our armed forces, there is being opened for the industry the new and limitless field of the pedagogical film. Since the advent of sound, films especially produced by technical experts working together, give the

With the vast expansion of trained forces, there is being opened for the industry the new and limitless field of the pedagogical film. Since the advent of sound, films specially produced by technical experts working together with screen writers

\$10 a year—\$12 foreign

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This has been the universal experience both in the Army and the war industries which likewise have had the problem of training large masses of men in a short

FLOCK OF NEW OFFICES ON HORIZON OFFSET TO BIG MALE STARS

From World War, Which Intrenched the Star System, This Global War Bids Fair to Destroy It, Especially the Men

EMERGENCY COMPELS QUICK FLICK CLICKS

By JACK JUNGMEYER

'ALICE' IN JIVE

By H. Allen Smith

Book attracting leucopucc comment around N. Y. tagged "Alice in Wonderland" today despite fact it's channeled at juve trade. Among nips-nips noted is one by Alex Woolcott, pastured critic. Intro is by Woolcott. Into "Please" mob upper interest in story via rave quotes from text. Retail store check reveals poor price not leaving kiddies from current yen for prose of torso-losers and fanzies. Steady sale of book bound to upsurge non-draftables.

'Variety' cuffs-mugg caught tale in script edition with Woolcott blurbs. Author hancecks self Lewis Carroll, but understood he's really English Rev. named Dodgson. Illustrations by John Tenniel exp. considerably below par set by cartoonists who etched Thaw trial.

Author making obvious play for Coast cash. Story apparently straddles as script for Disney tint. Meller gateway soon divides to dull slapstick. Femme lead lacks a.s. needed for to fix pix for this one. The monkey sheek with grade school siren at lecture on stuff called grass. Mixix is apparently on dimwit side and half asleep in first sentence. Action turns when author rabbit ears. Author satisfied to have gabby hare, has also has Easter-cgger lugging a watch.

Perils-of-Pauline gimmick has doll prattling into deep well searching for hassenpfeffer. Arrives at spot representing Hialeah infelix to find fagon tagged 'Drink Me'. Stuff's apparently dynamic and sudden discovers self preschool. Throughout story she's continually shriveling or adding poundage. Author angles for wet hanky trade with femme bawling constancy, once yowling a puddle of eyeballs that nearly drowns her.

Doll finally locates looney rabbit and gets her cawh on a reference to hyacinth roots, but author's critical back-ground apparently damp-blanketed peeling.

Routine slides through meetings with mob of Disney characters. Girl has no name, but author's rabbit ears tag her name Mabel, also a doppel. Encounters mouse and tries to sell him ball of goods on a puss named Dinah. Animal strictly, but author's rabbit ears tag her name Dinah. Finds heroine snaggling leg from a buttercup and for moment reader feels the w.k. term turn into a bout to begin but siren doesn't even shed her rayons.

Needs Abbott & Costello Switch

Daffy characters include King and Queen, assorted gnomes and some taris. Author shamelessly fops off oldies including feeble gag about Cheshire Cat grinner. Tries to rescue action with go-thriving sequence of Abbott & Costello scrippers do better. Introduces drunken turtle who spews puns faster than Hope, and wastes chapter on al fresco brawl involving another rabbit and a cat. This sequence is a direct threat from 'The Man Who Cried C.T.' though in this case dialog smells. Author's effort here was to create a psychopathic situation but idea broodies and merely resembles tablatkat at Lindy's.

Climax spotlights screwy croquet game (odd fodder for Woolcott, a wicked muck followed by shabby device of jury trial done a la Cliff Nazarko with all hands ory-err).

Understood Disney unlikely to option yarn despite beads it's getting via literary and caviar mob. Story end at major studio reported interested. Intro describes author as celibate, hence his scorn for s.a. motif. Tentful of animals involved but even they've been Paulmossed. Siren's gains never mentioned.

Mean might be succeeded for pix as babe house throw-in. Script needs Ben Tricht to unapologetic story ending Lana Turner femme lead and subbing Errol Flynn for rabbit. Cost Porter score would help particularly in sequence involving parts.

Understood author already plotting sequel involving tragic character labeled Humpty Dumpty. Has Laughton in mind.

Sgts. Tap Camp B.O. Till

Detroit, Jan. 3.

Accused of being the ringleaders of a group which allegedly stole between \$6,000 and \$8,000 from Fort Custer picture theatre, two soldiers, one named John Turner, were discovered a month ago after the fact. The majority non-commissioned officer were questioned by a board set up to check the post's theatre shortages. Several are said to have confessed and will be ordered against the ringleaders and several more may be ordered to court-martial.

The exact sum taken from the four theatres at Fort Custer could not be determined. It was said, in most instances, it was said, soldier ticket takers and sellers besides to sell admissions, withhold tickets from the boxes and offer them for resale, pocketing the funds. Reports on the amounts varied, one soldier having admitted the take was worth at least \$100 a week to me, another saying he got \$50 weekly. One soldier's father made restitution of \$200 for his son's part in the conspiracy, the first of its kind uncovered in the Army's picture houses.

Hollywood, Jan. 3. The two great wars embroiled in the life-span of motion pictures have had a profound and overpowering influence on the character and trend of the industry, in some major respects. World War I confirmed and entrenched the star system in the young and exuberant film world.

The Global War, in its first year in America, shows indications of destroying the star system, especially on the male side.

War drains on the male rank have been greatly accelerated during the past few months, both through the draft and the individual's patriotic urge, even when deferment or military immunity were indicated. In the past month over 100 members of the Screen Actors Guild have withdrawn to enter the services, including Clark Gable and other stars, while only 85 new applications were made, mostly junior members and extras. The vets are going out of film circles faster than the new ones are coming in. Stars and familiar faces, idolized for years on the screen, are gone with the wind for the duration—often before their last-made picture has been edited for release.

NO PERMANENT YOUNG MALE STARS

Young players of military age and the qualities which usually go with star caliber will suddenly be topkined in one or two pictures and proceed naturally into the armed services, to be succeeded as briefly by others. There cannot henceforth, for the war's duration, be any permanent young male star. And the industry, which has the misfortune of familiar names and faces will establish a corresponding habit on the part of film audiences, especially among the younger customers, toward less and less definite worshipping.

Studies were foreseeing the male casting problem, the star death rate, and the war's impact on the industry, concerned to make compensation. An indication is the increased stress on getting surefire properties, of a calibre strong enough to carry the player, competent though he will have to be, or to make the female roles dominant. That will remain as more or less permanent reaction to these problems affecting the star system will, of course, depend considerably upon how long the war lasts. And the war has the effect of worshipping trait of the American people, in and out of the realm of film and theatre. The star system, therefore, if doomed, will die slowly.

FAST CLICKERBOOS

The young and not-so-young males who reached prominence this past year had to win their status quickly, for the most part. There was little time to groom them, to rale them ahead. Often they made the mark of notable success in only a few pictures. In numbers and importance the men equalled the feminine newcomers, and in calibre they equalled the general rank of notable actresses of any previous year. Heading the roster of 1942 personalities and newly-blossomed names were Alan Ladd, Van Heflin, George Montgomery, William Lundin, Robertson, Roddy McDowall, Paul Henreid, Van Johnson, Macdonald Carey, Dana Andrews, William Bendix, Gene Kelly, Jean Gabin, Signe Hasso, Louise Albritton, Gloria Jean, and Otto Preminger, as an actor (previously a director), Gig Young.

THE FEMMES

Looming on the distaff side were Teresa Wright, Betty Hutton, Martha Hunt, Diana Barrymore, Maria Montez, Ann Baxter, Alexis Smith, Jane Frazee, Joan Leslie, Ann Rutherford, now grown up for mature stardom; Lynn Bari, graduated from stock; Marjorie Reynolds, Barbara Britton, Susan Peters, Signe Hasso, Louise Albritton, Gloria Jean, now a teen-age singing actress; Michele Morgan, Irene Manning, Nancy Coleman.

The shorted time element, no crop of prospects ever worked harder to reach quickly the top brackets than this 1942 group of war-conditioned players, male and female. Chances of the theatre of the stars and time coincided with a big boxoffice season. That was an advantage. But they had also to compete their performances, the evidences of their stellar caliber, against the major attractions of the time nature of the novel battle pictures which tended to subordinate the personal equation of the wallow of the drama. Ann Baxter, combining marked talent, charm and youth and an outstanding star product, the Fox. Memorable was her role on loanout for the Orson Welles picture at RKO, 'The Magnificent Ambersons'. She played opposite Monty Woolley in 'The Pied Piper'. Her rise is testimony to careful coaching and executive rating through minor but increasingly important roles until she was fully equipped to play the leading lady in 'The Sign of the Cross' and 'Tyne Force' in 'Crash Dive' and was a contender for 'The Song of Bernadette'.

VAN HEFLIN AND ALAN LADD

Van Heflin, with versatile talent and a pleasant personality, is Metro's banner talent for the year. He showed his calibre and range in 'Grand Central Murder'. The 'Feminine Touch'. 'The Seven Sweethearts', 'Tennessee Johnson' and in the lead in 'The Sign of the Cross'. He came to the top in 'The Sign of the Cross' and 'Tyne Force' in 'Crash Dive' and was a contender for 'The Song of Bernadette'.

His click in pictures was swift and impressive. 'The Sign of the Cross' was the one at Paramount, the acrid 'This Gun for Hire', which got critic nudges and public favors. He followed with confirmed excellence in 'The Glass Key' and 'Lucky Lady'. His wartime service has not interfered with up with the best of the veterans' performances in similar parts. Ladd is one of the younger players who is exempt from military service.

At Paramount, too, MacDonald Carey made his bid and hit.

(Continued on page 63)

One Year Later

By LIEUT. CLAUDE BINYON

'Miss Snyder, come in here a minute.

'Look, Miss Snyder, I've got four pictures to finish before the end of the year, and you're getting paid to sit in that outer office and see that I don't get interrupted by a lot of jerks. I've got an idiot niece that could handle your job, Miss Snyder, but I'll be satisfied if you'll only sit on that big fat cushion of yours and weed out the jerks. Where the devil were you?

'Well... where were you before that? Why can't you stuff enough in your stomach to hold you to noon? And where were you before you went out to eat? But you said you went there after you ate. You mean to stand there and tell me that you went before and after?

'What's the matter with you, Miss Snyder? I'm not trying into anybody's personal affairs. I simply said...

'Look, Miss Snyder, you'll pay for God's sake quit crying and get out of here!'

ONE YEAR LATER

'What are you talking about—good morning? Fifty-five minutes on that lousy job, Miss Snyder, and in my own car I used to make it in eight! Me, with 14 top pictures to my credit, riding to work on buses with that stinking A book!'

'Did you read what General Eisenhower said, about how essential pictures are for the soldiers? Who produces those pictures? Me, with a stinking A book! If I wasn't so essential I'd cut my throat.'

'Look, Miss Snyder, how do you get down so early every morning? Oh, you do? Your own car? A C book?'

'What in hell kind of a war is that? After all, Miss Snyder, I hate to keep bringing this up—but I've got an idiot niece—'

'Oh... I—Red Cross work, huh? Oh... Yeah...'

'Oh... look, Miss Snyder, this is everybody's war—right? We're all in it together—right? It's up to all of us to do whatever we can to help each other—like share-the-ride and things like that.'

'Now, I was thinking—'

'Sure, Miss Snyder. Go right ahead. I'll watch the office till you get back.'

'Sure, Miss Snyder. Take your time.'

Draft the Draft Board

'How do you like those guys! I read in the papers that they'll start calling married guys in about six months, and they're trying to make me 1A now! What do they think my wife is—a mirage?'

'I'm no guy to carry a gun. For 10 years I've been running my wife's restaurant—being kind to drunks, busting up fights, smiling at dopes. I'm soft! I'm peaceful!'

'You know what they ought to do to that draft board? Yeah, I know—but you know what they ought to do? Draft 'em!'

'Okay, but they're not going to get me. Know what I'm going to do? Join the Navy!'

'Sure, I've got an in. They can use a guy like me, to run one of the big commissaries. Say like in San Diego. They need me. They need a man they can say to, "Now we've got 5,000 men to feed; how much food would you order?" So I tell 'em, I'll send you "ell" 'em."

'I don't know what they'll offer me. Maybe a lieutenant. Maybe a lieutenant commander. It depends on how many men to feed.'

'I'm not dumb. A Navy sails on its belly. They need me.'

ONE YEAR LATER

'Right here on the sleeve—this tells what I am. Second cook, third class. No, I ain't the man directly in charge. They got a poof that had on in.

'Now, I ain't beefing. There's a war on. No complaints, Mac. That lousy draft board.'

'Oh, I'm up at three every morning, busting eggs into a 200-gallon pot. A slow fire does it. A slow fire and keep stirring. That way you keep the top 100 gallons from staying raw while the bottom 100 cooks up. Honest to God, I still ain't beefing. There's a war on. No complaints, Mac. That lousy draft board.'

'Mac, potatoes, 200—200 gallon pots. I could puke. No, I ain't beefing, Mac.'

'Finally I got the stuff cooked, and these Macs come busting in acting like they've never before the war. There's a man standing with the eggs and the mashed potatoes, with a spoon in my hand and my back killing me. So they look at the eggs, and they say, "Mac, they look at me, and every now and then a guy pipes up: "Gee, Mac, don't give me none of that pap."

'My God, I'm human! I could use a kind word. "You look like you're going to die, so I'll give you this war! Listen to my wife bellpuck, Mac; she's got a right!'

ENTERTAINMENT WEEKLY COMES TODAY'S SCREEN

Pioneer in Patriotic Picture Production Sees the Cinema as the Perfect
Reportorial Medium, While at the Same Time Amusing U. S. Masses

'JUAREZ,' 'ZOLA,'—'CONFESSIONS OF A NAZI SPY'
FORETOLD THE SHAPE OF THINGS TO COME

By HARRY M. WARNER

FILM OUTLOOK FOR 1943

First Quarter Looks Exceptionally Strong, But
Midyear Still Vague

By Roy Chartier

Those of the industry who seek to handicap film in advance of release, laying looking and operating plans in accordance, are finding it increasingly difficult to get the same information to go by that they have had in the past. Among other things, the distributors are not setting up releases as far ahead as they formerly did, nor is there the same assurance as to who will be let loose or what will be held back.

Moreover, the theatre operators do not know what selling policies will be, how films will be grouped and which ones, if any are coming up, that will be pre-released at advanced discounts. Likewise, fast selling in some territories and slow contract-getting in others makes pictures available at different times when the country is taken as a whole. Thus, as pointed out by theatre men and buyers, it has become almost impossible to make comparisons on value of delivered product on a month-to-month basis.

However, for the final quarter of 1942, the quality of product was markedly better than for the same period the year before. While December releases, whether played during that month or to get dates in January, were about comparable in importance to those obtainable a year ago, both October and November showed vast improvement over the same months in '42.

Despite inability to peg pictures that will be definitely released and in what manner they will be made available, in buying and operating quarters it is believed the first quarter this year will produce a strong lineup of film.

While the second quarter is termed highly questionable, because booking is now so close to release and distributors are not inclined to set dates far ahead—nor adhere to them all times—the assumption is that the market will be given as many good pictures during the first quarter as distorts find possible. Of course, many of the first-quarter releases, may come through in keys or trailers, or in a number of cases, the picture's extended engagements and lack of enough first-run houses to accommodate new product as it's ready. In some cases, billings have reached their peaks four to even six months before release because of numerous factors which delay them in getting wide circulation. Although some move-over houses are being made first-runs, creating a larger number of the picture is only a partial solution to the problem. Blockbuster new film has reached the most critical stage in keys that are under the virtual control of one or two circuits.

ON THE HORIZON

A check of pictures which, on paper, looks promising to buyers for this month, February and March, produces a goodly number. Of course, there is no certainty that they will pan out to expectations or that they won't be held back for later availability.

From the Metro plant, boxoffice weight is figured for "Random Harvest," "Reunion in France," "Stand by for Action," "Keeper of the Flame" and "Tennessee Johnson" (which latter may be influenced one way or another by sundry protests over theme).

Looking over the Paramount list, buyers are placing reliance upon "Star Spangled Rhythm," "China," "No Time for Love," "Happy Go Lucky," "Miracle of Morgan's," and "Dixie."

"China Girls," "We Are the Marines," "Margin for Error," "My Friend Flicka," "Immortal Sergeant," "Crash Dive" and "Meaneat Man in the World" are from the 20th box mill that are expected on the horizon.

Warner Bros., which lists only two pictures for January release in addition to "Yankee Doodle Dandy" at pop prices, is expected to furnish box-over through "Casablanca," "Air Force," "Watch on Rhine," "Mission to Moscow" and "Adventures of Mark Twain" here as at other houses.

Highly doubtful whether all of these will be available for late winter and early spring showings.

RKO will furnish "Hitler's Children" and "Fight for Freedom" as well as possibly some others that will do better-than-average business.

Coming from United Artists are "In Which We Were," grossing potentialities of which are the fullest, "Crystal Ball," "Jockey's Luck," "Young and Whirling," and "G-string Murders." "Stage Door Canteen" is expected within the second quarter.

The exhibition field is looking to Universal for "The Shadow of a Doubt," "Pittsburgh," "Amazing Mrs. Holliday" and "Arabian Nights," while on the horizon from Columbia and expected to stack up well are "The Commando Strike at Dawn" and "Shouting to Shout About."

Others may be rushed into release during the first quarter, while also among pictures not herein mentioned may be some slated for availability before April 1 that will pan out well.

Young Extras Back At Short Location Cost

By Roy Chartier

Hollywood, Jan. 3.—Studio age up just a shortage of young men is making it difficult for screen soldiers in the numerous war pictures. Paramount needs 250 at-momentary players, between the ages of 18 and 26, for an Arizona location, and five for "Graves to Cairo," but many of the young men have turned down the job when they learned they would have to work for \$250 a week. Youthful extras are in short supply in Hollywood at \$150 a

day, with a possibility of premium pay on Sunday.

Screen Actors Guild is preparing to open its membership books for male extras 18 to 25 years old, but the plan is still incomplete. Meanwhile there is a bottleneck.

ENCORE FOR JAN.

Hollywood, Jan. 3.—Gertrude Michael and Alan Baxter are teamed again at Producers' Releasing Corp. as leads in "Casa Mañana" and "The Prisoner," both slated for production in mid-January.

Pearl played top roles recently in "The Prison Walls" for the same company.

SHIP'S SERVICE

In Its Small Way, This Group (Mrs. Vincent Astor, Mrs. Irving Berlin, Mrs. Larry Lowman, Mrs. Ambrose Chambers, Mrs. Robert Sherwood) Has Been Doing a Real Job

By MRS. W. AVERELL HARRIMAN

In the overall picture of "Show Business at War," in line with "Variety's" central editorial keynote of this Anniversary Edition, it's only fitting that some prominent wives, related to show business by marriage—perhaps if only faintly, of recent years—be spotlighted. Because many of the husbands are elsewhere, doing their job for Uncle Sam, some of the Washington, Overseas and "This Is the Army" widows are grateful indeed for having something, such as Ship's Service, to occupy them.

But it's no catch, considering our meagre budget. The constant barrage of professional charm which a Minnie (Mrs. Vincent) Astor, a Madeline (Mrs. Robert) Sherwood, a Ginny (Mrs. Ambrose) Chambers, a Whitney Bourne, a Barry (Mrs. Lawrence) Lowman and others must turn on in order to get the most "for free" out of hard-headed but, basically, soft-hearted business men, is a strain indeed.

My husband's lend-lease palaver is sometimes as rugged as combat. That governs the size of the hotel room we must share. The N. Y. Hotel Men's Assn., to the Waiters' Local 61 who have been perfectly grand, the coastron concessionaires, who are likable and generous, the ship's officers, who are repeatedly cooperative so that when a ship comes in we're all set for a big hoopla.

Hence, the Ship's Service cognomen. We are committed to the idea that the off-shore sailor, just back from somewhere—convoy, patrol, combat, or what—needs a little shore fun quickly. We get the cash a liner is due with 1,000 dollars. That governs the size of the hotel room we must share. That's where the affable hotel managers come to the rescue with an available grand ballroom in this or that hostelry.

Any of the above women, or even Gertrude Michael (Ann) Vanderbilt, or Mrs. Lowman in the past, gets to work. The waiters chip in their services gratis. The American Women's Voluntary Service makes sandwiches and we pay for them. We receive a check from the (thanks to the Brewers Board of Trade), free checking, and even a WPA dance band.

Minnie Astor and Whitney Bourne as chairmen supervise everything; Ginny Chambers is secretary; as treasurer I watch the sordid financial details.

TOUGH SCHEDULES

In a five-day week, because, after all, the hotel must do business Saturdays and Sundays, we have had as many as eight dances and dinners, which means that the girls must double up, each taking command of bosing this or that function.

We have since learned to Lindyhop and not reprimand, to chaperone and yet not police. We haven't too much to worry about, because the Ship Patrol is omnipresent when young spirits burst forth. When the boats are big enough, in addition to the SP there's usually a ship's chaplain present to help the cause along.

It's easier sometimes than it sounds. At other times, especially when the girls are young, it's tougher to get things arranged, just so than it should be.

So far as the men are concerned, the day before the ship's arrival, or so, I have issued a coded ticket, if a seaman expects to bring his girl or his wife; thus, no pickups from the street are possible. Half of them bring their wives. A pickup ticket means sole attendance.

No mixing of two boats. They're all off the same boat, so there's no friendly rivalry to create bothersome situations.

The dancing partners? That's easy. The advertising agencies, the department stores and business houses, the Recreation Bureau, 99 Park Ave., and others, have a flock of young girls willing to come to dance with the sailors on their first night off duty.

Oh, yes, plenty of flowers. We've staged a wedding at one dance in an hour and a half. It appeared the couple planned a wedding on the morrow and his shipmates knew of it. They tipped us off. Ellen Berlin got her last late night nightmare. We got them the bride suit, the hotel where the Ship's Service dance was taking place. They already had the license. Since the ship's chaplain can only officiate in his own territory, we got a traveling minister, a few flower girls, presents from who-knows-where, and it was a lovely affair.

Oh, yes, USO allows us \$15,000 per month to do all this. Any wonder we must maneuver everything?

It implies an understanding of and harnessing to the intangibles. These intangibles are best illustrated by the fact that a highly educated, uttered by a Chinese philosopher when he said that one picture is worth a thousand words. The word-skilled press and literature have been and are in their reporting of the war, however sincere and true (radio has been, I must still hold that the motion picture is the permanent reportorial form, the one in a state of uproot and violent change. Before a screen, humanity may

In But Two Hours

Nor does this needful visual examination of the transforming world of the Chinese, the Russians, the French, the Africans as they live day by day and meet the problems of the day.

(Continued on page 64)

SHADES OF PAUL ROBESON

June and Louise Havoc (Gypsy Rose Lee) Recall Life With Mother on the Jr. Orpheum Time When a Sautinious Manager Laid Down the Backstage Law

Especially to the Errant Sidney Lanfield

By GYPSY ROSE LEE

No profanity! (Hell, damn, etc.) All female performers must wear full length opera hose. No political jokes! No mother-in-law jokes! No reference to any local restaurant, hotel, people, or places! No smoking! Any performer violating the above rules will be subject to immediate cancellation!

(Signed, MANAGEMENT PANTAGES THEATRE)

My sister, June, and I didn't sign post near the billboard. We had been similar signs posted backstage of every theatre we had played that season.

We were doing a kid act then, and Mother wouldn't have allowed us to say "Hell" or "Damn," but even so, our act was Gypies, called by censorship.

When the theatre manager saw the censor, in every town we had played. In Boston, my sister, who wasn't wacky, was the singer. "Won't you be my husband?" It was considered unseemly for a child. For her Russian mother she had to wear "Full length opera hose." That wasn't too difficult to arrange. Mother just covered the tops of a regular pair of ladies stockings. On June's slender little legs, they were high enough to comply with the laws of decency. The stockings were baggy, though, and at times, "What an old can you turned out to be!" I didn't have to wear stockings, though, because I was supposed to be a boy in the act. Through that lucky impersonation I escaped being a female and Mother saved a pair of stockings.

When we played Minneapolis, my specialty, "Holy Yumping Yiminy," was cut. "Too many Swedes live here," they told. "They might offend!" The fact that I was a Scandinavian wasn't much to change the manager's attitude. The specialty was cut in St. Paul, too.

The acts that suffered the most, however, were the next-to-closing ones. They weren't allowed any reference to Pullman trains, farmers or their daughters, chambermaids or plumbers. Even the line, "we got two kinds of water, dirt and clean" was out. Also, no "hot and cold runny" or "frogs."

"You can't cause a measles," was definitely taboo. But, "Fish do not wear pants." The Quartermaster, the switch on, "Fear not, the comforter cometh—don't worry, you'll get the quilt," was out. That one was considered sacrilegious. "It's walking," was a beauty mark. "It's talking," was a beauty mark. "The Quartermaster," the green apples and doubled up, had to cut the finish where the bass held the drum which he hit the low note. The Frog Man (contortionist) had to take out the bit of business where he scratches his rear. It was the rear of a frog suit, but the manager of the house in Cincinnati said "Frogs or humans—rears are rears."

The Frog Man had been doing the same kind of business for 15 years and he had stolen it from Mantell who did it for 10 years before that, but in 1923 he stopped scratching the rear of his frog suit because it

had suddenly become "lewd and lascivious."

But Then We Hit Detroit

Our Pantages unit had been intact for several weeks when we played the Miles and the Regent in Detroit, Sidney Lanfield (now Lanfield, of Hollywood) and Maude Elliott and "Her Girls of the Altitude" joined the bill the last half at the Regent. Sidney Lanfield did the typical next-to-closing Single. He was handsome and very funny. He worked in striped clothes, without makeup, unless you could call his raccoon coat and straw hat makeup. (For a finish he broke the straw hat.) He followed the girl act, Maude Elliott, who worked in full on a web. After the orchestra played his introduction, eight bars of a snappy tune, Lanfield made his entrance waving the straw hat happily at the audience. His first line after, "Boy am I glad to be back in Detroit—", was, "Did any of you notice that beautiful blonde hanging by her teeth in the last act?"

With a quick glance into the wings, he put one foot on the footlights and leaned over to the audience. "You know," he said confidentially, "I'm crazy about that girl. Isn't she the most beautiful girl you ever saw? Those eyes—those lips—those hair—". While the audience laughed, Lanfield squeezed the straw hat, and chewed the edge of it.

"And she's really a good girl, good to her mother, too. I know you won't believe this, but she makes \$30 a week and sends home \$50! That's what I call being good. Especially in Detroit. But has she got a terrible disposition? She has the worst disposition of any woman I ever knew. On the way to the theatre tonight she got sore just because I pushed her in front of a street car."

The Regent audience loved it. When Lanfield coughed and said, "Excuse me, I'll be back in a minute," they roared. When he said "I was in the movies... I played the meatball in 'The Way of All Flesh,'" they roared again. "I played in an other picture, too. I was the long underwear in 'If Winter Comes...'"

Yep, they want me back in Hollywood right now... They're all looking for me. Why just yesterday I got a letter from MGM... My Grand Mother! They told me the one about the boy who lost part of his eyebrow in an accident. How the Doctor grabbed on the hair of a dog's leg and how successful the operation was...

...only every time the guy passed a free hydrant he lifted his eyebrow... like this... Lanfield didn't wait for the laugh to die. "Well," he said, rubbing his hands together, "Now that I know what you want."

An Inmate Manager in Action

The manager was back before the acrobats finished. Lanfield knew the free hydrant bit was out even before the manager opened his mouth. "I know," Lanfield said, "I have another one, this guy goes into a restaurant and he says, 'That was as far as he got.'"

"You do the dirtiest act I have ever witnessed," the manager said. For the next show I want an entirely new act or you're cancelled. I've already written the Chicago office for another next-to-closing act. I also recommended that the balance of your route be cancelled."

"But—I've already played seven weeks of the route," Lanfield said. The only gag they ever cut was the free hydrant. I've played this house every season, same act, same gags, no complaints.

"This house is under new management," the manager said coldly. "And New Rules. The trouble with you actors is, you're only here for a split week. We managers are here 52 weeks out of the year. We're the ones that suffer. I want a new act from you for the next show—or you're gone."

Then the manager came into our dressing room. Mother turned on the special smile she reserved for such occasions. June smiled, and I smiled. The manager didn't smile back. He began reading from a long typewritten list.

"That line—when your hand itches, you're going to get something, when

you're head itches you got it—that's OUT!" The little girl's dress for the next show was too short. Have the big girl take out some of the padding in her bustle. It's obscene.

"Mother's smile began to fade. The baby has to wear a short dress for the toe routine," she said. "A longer dress would be caught when she does the rope-skipping finish. Louise is a child, surely a bustle on a child can't be obtained."

"And paint something over the pig in the farmyard door," the manager said. "Paint a piece of a pig's leg or something over the back of it."

He closed the door loudly, and started making the rounds of the other dressing rooms. We could hear his voice when he told the actress to balance on the Frog Man's back, and the accent of the acrobat who answered him.

"Now you balance your partner that way it looks bad from the front."

"Always I balance my partner so things worried me in the raccoon coat. He was getting laughs so he went right through his act."

"In my regular act I look in the wings like this, then I grin a little and say, 'Did any of you notice that beautiful blonde hanging by her teeth in the last act?' Well, I'm crazy about that girl. Isn't she the most beautiful girl you ever saw? Those eyes—those lips—those hair—". Then in my regular act I go on to tell you what a Mother, too. Would you believe it, she makes \$30 a week and sends home \$50. But has she got a terrible disposition? Why she got sore at me tonight just because I pushed her in front of a street car."

"By this time the other acts had gathered in the wings. The manager act I go on to tell you what a Mother, too. Would you believe it, she makes \$30 a week and sends home \$50. But has she got a terrible disposition? Why she got sore at me tonight just because I pushed her in front of a street car."

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LUCY MONROE
DIRECTOR OF PATRIOTIC MUSIC
R. C. A. Victor, Camden, N. J.

CONSENT DECREE ENFORCED ONLY PIX, BUT WAREHOUSE INSULATED B. O.

Nobody Wants Such Transitory Riches As From A War, But That's Been A Prime Factor To Unusual Biz

FEWER AND BETTER FILMS

By ROY CHARTIER

Post Mortems of 1942

[[Rhymes out of the B'way Nursery
For 'Variety's' 37th Anniversary.

By ALBERT STILLMAN

1942 is done.
And the 2nd Front's begun.
Stalin's all I never felt.
Stalin now gives Hitler hell.
Little is heard from the Little Flower.
But lots from General Eisenhower.
Lillie made a speech in which he ar-
ticulated wrongly "reservoir."
Commissions were managed by quite a lot
Who love to "fight" where the bullets are not;
While those with none to aid or abet 'em
Just waited for the draft to get 'em;
Backwoods dames with parranapher
Are daily blocking B'way traffic.

Winchell, to whom the show biz caters,
Outlashed his phony imitators:
The pullers of the pilfered egg.
Who stain the sheets of every rag.
Due to the punch Petrillo's packing.
The record companies catch a shelling.
Nick Kenny, the Literary King,
Plugged many a p.a.'s paying client.
Songs which had both wit and grace:
'Strip Polka' and 'Dor Fisher's Face'.
And when Miller bowed out, it didn't hurt
'Juke Box Saturday Night'. (Advert.)

'Star and Garter' aims to please—
Gypsy Rose Lee does a swell strip-tease.
Who stills the sheets of every rag.
But 'Count Me In' was counted out.
'One With the Wind' is far from gone—
At the local theatres it breezes on.
'Life With Father,' I suppose,
'Will outbloom 'Able's Irish Rose.'

General Montgomery was the Rommel run.
Who found out what makes Rommel run.
'Innocent Merment'—P. P. A's
Anthology came out with lay.
By Shakespeare, Shelley, Swift, and shall
We also mention Stillman, A!?

What Mrs. Miniver went and done!
She took out a license to marry her 'on't
Eleanor. Eleanor, where has she been?
She been to London to visit the Queen.
A gal who vanished into thin air
Is dear old Jeanie with the I. B. hair;
'They now see their hearts at the Stagedoor Canteen'
Benj Goodman, King of 'em all,
Shostakovich's Seventh Sym.
Let off his Broadway listeners limp.
Benj Goodman, King of 'em all,
Hit a clunker in Carnegie Hall.
So 'tis perfectly fair to be presum'n!
That even kings are only human.

Erol Flynn got himself in a jam.
By playing the wolf with a wee I'll lamb;
An incident which by no means louses
Up the attendance at movie houses.
Where families flock to witness him
In the virtuous role of 'Gentleman Jim'.
Gus Ryssell doesn't feel too magenta
With 'Stars on Ice' and 'The Center'.
Nor does he feel depressed at all
'But bit as the R. C. Music Hall.
Benj Goodman, King of 'em all,
This winter will feel cold and sad.
'Cause most of the holidays in Miami
Are house-housing Uncle Sammy.

At Dinty's on Tuesdays all meat is forsaken,
And 'Kosher' is the order of the day.
At Lindy's Rest, that one cup of pava.
By no means limits the line of palava.
SOS! Theaters with no police system
(International Business Machines will list 'em),
Which simply means that many a jerk,
If he wants to eat, he must have to work.
George M. Cohan, U. S. A.
Was held to rest one November day,
And 15 minutes from B'way.

'It is history,
'It is history:
We can solve it right away
By buying War Bonds now, today;
Buy 'em now and buy 'em often.
Drive your nail in Hitler's coffin.

No one asked for the war, least of all the picture business, which is happy to do as it is told. But it has brought great prosperity to the boxoffice and the producer of film. Just the same as no patriot welcomes war, so does no one welcome the picture business. It is because of the transitory riches brought, however.

Pictures are making more money for their distributors than ever before, with the possible exception of the comparatively brief period that extended from the development of the talking film and the arrival of depression in 1929. That the grosses have constantly climbed during 1942 has been due not only to the boom attendant upon America's entrance into the global conflict, but in no negligible measure to the fact that there has been a substantial increase in the percentage of quality film as compared with other years.

The tendency to make fewer features, together with increased efficiency and a greater determination to make better pictures, has contributed very importantly to increased public support regardless of war, the ability to pay and other b-o-plus factors. There is little doubt but that the concert decree, forcing the screening of film before it could be offered for sale, has encouraged the producers to exercise greater care in turning out their merchandise. At the same time, the decree was responsible for the release during last season, 1941-42, its first, of fewer pictures than in former years.

So far on the current (1942-43) season, first four months of which are in the rear, the decree method of selling has tended to further reduce the number of pictures sent on release. However, other factors have figured and will in all probability carry much greater weight from here on in with regard to the quantity of film to be provided a ready and eager market. In the first place, these are the rationing of raw stock, now standing at an average of 25%.

Taking this into consideration, as well as priorities on material, growing lack of manpower, defection to the armed forces of star and studio talent, the War Relocation Administration and other contingencies, the producer-distributors are unlikely to dump everything on the market that they have wrapped ready for release. Instead, they will be forced to turn up as much product as possible to meet possible exigencies of the not distant future and force the exhibitor to get along on as little as possible. It is not likely that the average for the 1943-44 season starting this coming September, released features may be 50% less in number than for the current film year.

In this connection, it is pointed out that the theatres of the country may be able to get along under such a drastic reduction in the merchandise they market. Mounting grosses and extended time making film go much farther now. That the peak in gross levels during World War II and the maximum possibilities in added playing time have not as yet been reached are widely predicted. Once course, the high quality of film must be taken into consideration since the public still is not willing to buy what it doesn't want. However, there is little doubt that many theatres, large or poor or greater are getting more than they would have two years ago, being carried along by the momentum of wartime spending and a more pronounced desire on the part of the public to seek escapism by seeking entertainment.

GROSSES UP 54%

Grosses started on the upgrade in 1941 during the Pearl Harbor disaster and until numerous declines have steadily risen since then until, however, theatres are claimed to be doing 50% better than a year or two ago. Taking into account the operations that have shown but moderate betterment in gross business, those that remain static as a result of adverse local factors and the houses that are losing money or are critically near to that stage, the average would probably run between 20% and 25%.

While stagnation of local business enterprise and the depopulation of towns as result of the loss of men to the armed services, as well as some women, and to a great extent the migration of both sexes to defense-production areas, has crippled many smaller theatres, the position of numerous such houses is strengthened by the fact that they are unable to operate cars or obtain adequate transportation by other means, is keeping many people at home. Unless they hibernate for the winter, they are stuck in hiding, and that long, they will seek some amusement and, as noted in the trade, about the only place that it can be had in many towns and villages is at the picture theatre. In big cities, also, people are patronizing their neighborhood theatres to a greater extent, a practice which in the face of rationing, discounts, etc., is expected to increase.

In exhibition quarters it is also pointed out that the condition of many theatres in hard-hit towns or hamlets is likely to grow progressively better since relatives going into the service or into defense industry are starting to send money home. As the number of men and women serving Uncle Sam away from home rises, the amount of money coming back to the distressed towns will gain proportionately. Thus, it becomes an indirect and foreign aid to such communities.

Circuits whose operations are spread over several towns or extend to two or more states are in a far more advantageous position than the exhibitor who is localized since while they may have some losses, other houses in the circuit are doing so much better that the profit for the circuit, when considered as a unit, is away up. The operator with only one house who is doing poorly has no prospect of receiving an offset except through the exercise of strict economy or possibly an increase in admission prices. However, scales can be boosted just so much, depending on what the traffic will bear.

Stage Door Canteen

United Theatrical War Activities Prexy
Reviews Its Achievements

By BERT LYTEL

What can one add to the numerous notices that have made the Canteen the smash hit of New York? Irving Berlin has given us one of the best songs of the year, "I Let My Heart at the Stage Door Canteen." In addition, one of the highlights of his great Army show is the Canteen sketch, revealing to the public how carefully the Canteen is run—no dates permitted—it's hospitality emphasized, etc., etc.

But has anyone told the story of how the Canteen was started—how show business, all of it, pitched in and contributed the greatest amount of free work hours ever donated? Stagehands, electricians, wardrobe women, artists transformed a dingy basement into a night club. Jack Cowell and Selena Royal, as co-chairwomen, announced the opening not knowing where the money was coming from, but confident they would get it—and they did. The food committee, headed by Helene Dumas and Nancy Douglas, has received weekly donations from the merchants and restaurant men of New York that set an all time high in generosity. Kermit Blomgren, the Canteen manager, and his committee have perfected an organization of volunteers, with everyone working for free.

BIG NAMES HAVE APPEARED AT CANTEN

And to top it off, the greatest names in the amusement world from the Metropolitan, Hollywood, radio, Broadway theatres and night clubs have appeared at the Canteen. For instance, one evening I arrived just as the Duchess of Windsor was finishing autographing dozens of cards. She was followed by Helen Hayes, then Olsen and Johnson and their husband, Danny Kaye, followed by two name bands, a night club floor show, Lawrence Tibbett and a midnight visit from Mrs. Roosevelt to top it off. So here the heart of Times Square, just off Broadway, the magical street these boys have had all read about, the theatre holds open house nightly to capacity crowds of lads from all the United Nations.

But the greatest contribution to the Canteen has been made by the people who elect Presidents and win wars—the little people. It is the little people of the stage and radio who wash the dishes, wait on table, turn up night after night with no publicity, no acclaim, just serving loyalty in the ranks. Our girls, who literally dash themselves into a state of exhaustion, have made the place so popular that boys from nearby Post come there at every opportunity. It has become a veritable black and white picture of the war effort, little people who have given it this home-like atmosphere—who have made Broadway as friendly as Main Street. A bow to all of them—they've done a magnificent job.

Francisco Lauds H'wood

Hollywood, Jan. 3.
Coordinating being his biz, Don Francisco, director of radio to Rockefeller's Inter-American Affairs outfit, passed around encomiums along those lines on his visit here for the holidays. Hollywood Victory Committee drew a generous helping for its cooperation with the Coast setup, and Jack Runyon, who directs the Coast activities for CIAA, also came in for a pat on the back for the job he has been doing. Francisco expressed himself as being so pleased with results of CIAA's radio division, that he was going to make a special Christmas air show broadcast, propaganda beamed through the other American republics will be relegated to bush league caloric.

The picture isn't a pretty one yet, Francisco admitted, with the Nazis directing come-on from 100 transmitters in Germany and their satellite nations throughout Latin-America, and the Axis radio network. Soon to be added to our string of shortwavers will be 22 more.

Just how the CIAA is pouring it out to overcome prejudices against this country aroused by Axis propagandists was cited by Francisco with the following data and figures: Tons of transcriptions are shipped weekly by air express weekly; 33 programs are broadcast through South America by NBC and CBS; daily load in all categories and blanketing nearly all stations approximately 16 hours of Spanish programs, seven hours Portuguese and eight hours English.

Hollywood Victory Committee was commended by Francisco for giving to the Bureau of War Relocation office here in clearing picture stars for transcription and shortwave broadcasts. American actors are highly popular with the Latin-Americans, deodand of Times Square and programs from here naturally rate first consideration. That means Hollywood shows attract large audiences and that's highly important to our campaign.

It is the most realistic tipoff as to what the industry thinks about double-featuring now and for at least 10 months.

TALENT AND MANPOWER PROBLEMS

Whether Fear of 'Slackerism,' Forthright Patriotism or Just the Part, It's Been a Headache for Hollywood

JUST STARTING TO SEE THE LIGHT

By MORI KRUSHEN

Col. Zanuck's Log of Algiers Foray

As Exciting As a Hollywood Film

Washington, Jan. 3. Col. Darrell F. Zanuck will assemble and edit the motion picture record taken by his film unit of the United Nations' landing operations in North Africa, the War Department has announced.

Camera record made by Col. Zanuck and his unit includes films of both air and land combat operations during which some of the Signal Corps officers and men actually participated with Zanuck 'doubling in the radio control room of a combat plane while his cameramen ground out the photographic record of the conflict for history,' the War Dept. said.

Among the engagements in which the Hollywood film executive participated was the actual landing at Algiers during which he flew aboard a plane carrying Lt. Gen. Mark W. Clark, Gen. Eisenhower's second in command, and Maj. Gen. Kenneth A. Anderson, commander of the British First Army. The engagement was in the afternoon of the day Gen. Eisenhower's expedition put into Algiers harbor.

Day after the landing in Algiers, Col. Zanuck drew his sideline assignment. He was directed to seize and hold the Algiers radio station. With the aid of a troop detachment he carried out the assignment. He reported his greatest difficulty was in securing a French staff that it would continue to carry on its routine functions and would continue to give its regular meals.

After completing his detail at the radio station, he set out to assemble the films exposed during the landing attacks, climaxing this operation with the filming of American progress between Bougie and Djedida on Nov. 19.

Inured to Bombing

"The next day, Colonel Zanuck's log said, we drew on our nerves. Bone at sunset. They had just had their 10th air raid in the last two days. I contacted my first group of cameramen which I had sent on by boat. They had been bombed all the way from Algiers but had some excellent material. As we ate and studied the films we were bombed again and again but no one took any notice. It is strange how quickly one becomes accustomed to air raids."

As the American forces proceeded inward, Col. Zanuck set up field headquarters at Souk el Arba. Here he and his cameramen were less lending a hand to casualties. Here, too, the filming party joined in an air raid in which the Spitfires beat off an attack by 20 German Stuka dive bombers which had an escort of 20 Messerschmitts.

"Here is a sight worth remembering," Zanuck wrote in his log, "the ignominious battle-royal right over our heads and not more than 3,000 or 4,000 feet up. How long it lasted, how few minutes it took. The opposing ships dove at each other—Messerschmitts engaging the Stukas and the Stukas bombarding the straining the airport, the city, the dead, the bridges and everything else in sight."

"We had four or five cameras in action all the time. I stood by with a Tommy gun expecting a Nazi plane to unload its crew in our laps at any moment. The Spitfires had been so good a account of themselves. At one time there were at least 10 desperate dogfights in progress. Sometimes the planes would come so low as 100 feet.

"A Messerschmitt dove right over our heads not higher than the tree tops, its guns blazing and black

smoke pouring out of its tail. I let go with my Tommy gun and used up a full clip. I had no sooner reloaded than a Stuka began bombing a bridge across a narrow field of view. The impact of the heavy bombs lifted the Stuka up in its flames. Another Stuka dived past us so close you could see every detail of the craft. One cameraman was so near to it he could not hold the entire plane in the camera aperture. In rapid succession other planes dove over us.

"I fired three clips in all and while I knew some of my lead hit home I probably did no damage—yet there was always the chance that some lucky shot might hit a vital spot."

"Exhilaration and a feeling of supreme satisfaction swept over me as the Nazis turned back. I was hoping they would make another try, I never occurred to me that I might be killed or shot up—for the moment I didn't give a damn."

So intense was the fighting in the early days of the operations that Col. Zanuck said he and his cameramen carried on their mission with a Tommy gun in one hand and a crank of a camera in the other. He said a combat on one night was so severe to be a deserted hotel only to awake the following morning and find the hotel and surrounding territory had been evacuated by local authorities because two unexploded Nazi bombs lay in the center of the hotelery.

60 FILMS ON JAN. 6

PRODUCTION SLATE

Hollywood, Jan. 3. More than 60 pictures will get the gun in major and independent studios during January, result of the production lull over the holidays.

Many of the features slated to start in mid-December were postponed rather than cause a heavy production rush during Christmas and New Year.

Court Rules RKO's Pic 'New Faces,' No Theft

The production, 'New Faces of 1937,' by RKO, did not involve plagiarism of 'Turkey With Dressing,' a story by Jay George Stein, Federal Judge Charles C. Thurmond (31) at the conclusion of a \$100,000 action charging plagiarism and breach of contract in directing that picture. Judge Thurmond's judgment based on the merits to RKO, Judge Clancy declared that there are no facts upon which a theory of quasi-theft to support the plaintiff's claim can be based. Stein, also known as Jay George, alleged that he was loaned to RKO on or about March, 1937, a story, 'Turkey With Dressing,' and that RKO at its request agreed to pay a fair and reasonable price for use of his ideas and plot. He claimed RKO produced a picture after that RKO produced a picture, 'New Faces of 1937,' that his ideas and his plot were extracted from his composition.

When Clark Gable enlisted in the U. S. Army Air Corps last summer he touched off the explosive spark that shocked show business, particularly Hollywood, into a sudden realization that the loss of its greatest collective asset, namely talent, was imminent. For the past \$2,000,000,000 motion picture empire, for all its great wealth and enormous prestige, is vulnerable to this extent—that it rests upon a foundation consisting of the initiative, talent and enterprise of a small handful of unusually gifted people.

Without these few scores of people the hazards of production, numerous greater speculative aspects. No other industry of comparable scope is so peculiarly dependent upon the rare creative and artistic ability of so small a proportion of its total manpower.

Prior to Gable's enlistment Hollywood had been but vaguely conscious that the world would make some inroads on personnel, though no major upheaval in the stellar ranks was feared probable. True, others had gone into the armed services previously—James Stewart, Robert Montgomery, Douglas Fairbanks, Jr. to mention a few—but Gable's enlistment handed the film industry its biggest blow.

Gable was not only the No. 1 box-office man in pictures. He also embodied the nearest thing to hero-worship prevalent in a colony, essentially central, intrinsically make-believe both on and off the studio lot. Gable was the leader of the set in which he moved. Others were ready to follow where he led. The manpower and talent problem, which Gable symbolized and accentuated, became a troublesome shortly after Pearl Harbor. The time it was only the hastily improvised statement, issued by Selective Service Director General Lewis Hersey, to the effect that picture business was 'essential,' which prevented a mass exodus of name players from the studios into the ranks of the Army, Navy and Marine Corps.

Just Want to Get In

No sooner was Hersey's statement issued than the Screen Actors Guild, which Clingman Thurmond SAG declared it wanted no blanket deferments for male actors. Few male stars of any prominence.

(Continued on page 64)

Hollywood's Home Charities

A Great Tribute to Filmland

Hollywood, Jan. 3. Yuletide this community's biggest and most varied year of giving and advantage was taken of the opportunity. Figured that with the talent contributions of the Hollywood Picture Organization, plus United Service Organizations with that body's multiple adjuncts, organized studio activities, and plain volunteers, the holidays wound up with picture Hollywood's greatest outpouring to the servicemen.

Talent, cash, gifts, time, all were poured into the pot that cooked up happiness for the boys. Rosalind Russell led her own gang in a desert foray. Hedda Hopper took over another crowd that sought out inaccessible spots on the Mojave's burning sands—and they burn in December, too, though with not so fierce a heat as in August.

Around Hollywood itself and its environs the spirit of jollity prevailed. Stage Door Canteen, with Eddie Cantor leading the way, was practically a continuous performance, probably the top curio attraction this town of many benefits has witnessed. Places operated by the Hollywood Guild, the AWP, VACS, and all the other charitable and relief outfits run for the most part by Hollywood wives and some of the top layer of stars, like Betty Davis, put on a gala holiday week beginning with the day before Christmas and reaching a grand climax New Year's Eve.

All this year-end activity served merely to nail down a gigantic sustained effort such as Hollywood never has experienced, and which promises to take on further record momentum as the war year of 1943 gets into its swing. There will be no setbacks. Don't try to add it all up in terms of coin because you would get into astronomical figures that wouldn't mean anything, and besides there is no way of keeping exact track. The Victory Committee's report issued shortly before Christmas showed by statistics that picture is being done.

For every picture country House is not part of the war charity effort

but it belongs to the year's record. This unique institution situated in the rolling slopes of Woodland Hills some 15 miles out Ventura Boulevard from Hollywood is one of show biz's unique tributes to itself, though it was not meant that way. Created with considerable fanfare last fall, it has already proved its worth many times over. A committee of the Screen Actors Guild, chaired by Jean Harlow, administrators of the House, passes on the qualifications of those seeking a haven in it, and takes charge of all executive work such as soliciting and accepting donations. Guests at the House are reported to be contented. There are not only comfort but luxuries, plus the greatest luxury of all, which is having not a care in the world. SAG's committee carefully withholds facts and figures, and especially identities, so no second-hand instrumentality that on any afternoon at the House can be found a great aggregation of some 500 of the past, present and future stars of the industry, including many glittering stage personalities. There are books, plays, pianos and other instruments, and at this time Jules C. Stein of Music Corp. of America is sponsoring a variety of the past, present and future organs. Radios galore, of course, furnishings of solid, substantial comfort, and a host of other things to do-homes, and a theatre at which are shown weekly a choice of the top current pictures.

Distaffers' Grand Job

Estimated that fully 6,000 Hollywood women now are giving the major part of their time to the servicemen in one way or another. War work of the distaffers has grown just as fast as the men's—help performed by these females are not just for fun, either, but engendering sacrifice and time and money. A good 90% of the female participation is unrecruited in public and is done in a quiet way off the beaten track.

The gals are doing a tremendous job of sewing, ironing, cleaning, illustration work, bedmaking, floor-sweeping, cooking, waiting on table and so on.

For every glamor dame who has taken to the road on a bond-selling tour, reaping no little kudos to herself in the doing, there must be a score or more who take on the drudgery of the war effort. No less is hardly the word, since these women are in constant contact with the boys and their families, and all proclaim with not a dissenting voice that Hollywood is the place where all the boys in the world and their marines hope to be sent. They say there's no place in the country where a serviceman would be so sure of a rousing welcome.

Most of the female org developed from small, unassuming, and little charity acorns that grew into oaks when the war emergency came. ACSF's first on an occasion, the Camps Emergency Service began as the Little Godmothers in 1939, designed to aid needy orphans. Pearl Harbor changed the designed and streamlined body into an out and out war effort, and now no uniform. Membership requirements include advanced knowledge of Red Cross first aid work, and the gals rarely buckle down. Many are air raid wardens.

Same was the present Navy Auxiliary, one of the largest and busiest female outfits, started as Bundles for Britain. Later on became Bundles for Bluejackets. Now, under Navy officer supervision, the gals have taken on the work of including many of the town's biggest names in and out of show biz. Some, of whom have a part with coin, and not birdseed either, constitute a blue chip roster.

WILLIAM A. SEITER

William A. Seiter has directed one of his greatest pictures for Hollywood, the picture 'The Great Dictator,' starring Fred Astaire and Rita Hayworth, and is now directing 'Destroyer,' starring Edward G. Robinson and Glenn Ford.

Both these pictures are Columbia releases.

Soldiers' B.O. Chomption of 1942 Looks To Be a Pic Conquering Traditions of Rivals, the Marines' Shores of Tripoli'

Bob Hope a Close Second—Camp Theatres Get Pix Ahead of Civilians —They Like Service, Glamour and Action Pictures

By Andrew R. Kelley

(Drama Editor, The Washington Star)

Washington, Jan. 3. It would be odd if the soldiers of the United States Army voted the best picture of 1942 the one that gave a salute to the United States Marines. It would be odd, because they are the boys in khaki are jealous of the "Devil Dogs." Yet as Variety's annual Movie goes to press, a good bet would be "To the Shores of Tripoli" as the 1942 champion of the camp theaters (75% attendance).

Soldiers do like service pictures. They do like glamour girls. They do like action. Either the pictures "move" or the men in uniform do. They chuck millions of dollars through the boxoffice windows, and either they reject what the deep mythologian motion picture critics rate as epochal, or significant.

And the Army of the United States is thoroughly up to date in its film menu. In World War I, the Y. M. C. A. for 15c showed pictures that were on their last reelings generally after they had played every honkytonk in the United States. Today it's different. The soldier on

the Japs became ambitious. R. B. Murray, civilian director of the Service, has been with it since paper days. He watched it grow from the time the ledger pages were filled in red ink, to the point where they not only cares for soldiers in domestic camps, but in every theatre of operation where Uncle Sam's flag flies. It is good of course, that the Service grew up the hard way so that today, what is being turned out is the robustness, the experience and the confidence engendered by the respect of an appreciative Army. Literally and factually, the Service is a military personnel of the U. S. Army.

What do soldiers like in the way of seven features? Are they their favorite stars? What features did best at the boxoffice? These are the questions that the Service is asking. Towering on 14th street in Washington, headquarters of the box office, the Service is not only on servicemen's preferences. "Variety" is able to disclose for the first time the boxoffice record of

dealing, but it completely eliminated soldier gripes that Army movies are old hat. They are for instance, Sonja Henie's "Iceland" in May, though it was not nationally released until July.

Six district offices are located in New York, Atlanta, Washington, St. Louis, Dallas and Seattle. Each district office has a branch, the locations being Boston, Charlotte, New Orleans, Denver, San Francisco and Los Angeles. The principal duty of these field offices is to look over film for theatres located in their assigned territories. The Engineering & Maintenance Division is located in St. Louis.

Movies follow U. S. soldiers around the world. Today the Service has theatres in the 48 states, District of Columbia, Alaska, Newfoundland, Bermuda and the United Nations of the Caribbean Defense Command. (Service for posts in the Hawaiian Defense Command and the Porto Rico and Panama Sectors is provided by similar organizations under the direction and control of commanding officers.)

How Hollywood Does Its Bit
Hollywood's contribution to the entertainment of Uncle Sam's soldiers in far-off climes is substantial, with the cost borne by the industry. Soldats Theatre of operation throughout the world are supplied, without charge, with current releases in full form. This film service in quantity to insure at least three programs a week for all Overseas Troops is donated to the Service by the film industry. The film is made available without regard to the expense of the industry. The result that soldiers in far-flung parts of the world conceivably may see pictures, before their home folks have the opportunity.

How the question arises who do they charge for the movies in camp? Well, the answer to that is one easy. They don't. They would take five times as many prints as the service camp theatres, a wholly impractical and expensive policy. Another reason is soldiers figure they are getting a financial benefit when they can see the film for it cost 25 to 75c to see while on furlough.

There has been no grating over the cost of operating the Service to operate on a self-sustaining basis was reached in the belief that a more efficient service could be provided, and a closer approach to a maximum response secured than would be true in the case of a free service financed from appropriated funds. The necessity for the avoidance of operating losses was the incentive for efficiency in the management of the enterprise that insures the successful accomplishment of its mission.

What because of the profits? Well, soldiers are glad that their nickels, dimes and pennies are making good value for the troops. They expect to be over there themselves some day. Any profits realized are used for troop comfort. They expect to be over there themselves some day. Any profits realized are used for troop comfort. They expect to be over there themselves some day. Any profits realized are used for troop comfort.

Par's 4 for 'Angels'
Hollywood, Jan. 3. Dorothy Lamour, Betty Hutton, and the rest of the team share title roles in Paramount's "Four Angels."

The picture is a comedy produced from a script by Norman Panama and Melvin Frank.

TOP 6 PIX EVERY MONTH

[The six outstanding pictures of each month from the standpoint of attendance at War Dept. Theatres are listed below, starting with January, 1942.]

JANUARY

'Keep 'Em Flying' (U)
'Birth of the Blues' (Par)
'Suspicion' (RKO)

FEBRUARY

'Babes on Broadway' (M-G)
'Hellzapoppin' (U)
'Sullivan's Travels' (Par)

MARCH

'Johnny Eager' (M-G)
'The Bugle Sounds' (M-G)
'Ride 'Em Cowboys' (U)

APRIL

'Invaders' (RKO)
'Jungle Book' (UA)
'The Male Animal' (WB)

MAY

'Rio Rita' (M-G)
'King's Rival' (WB)
'My Gal Sal' (20th)

JUNE

'Broadway' (U)
'Syncopation' (RKO)
'Magnificent Dope' (20th)

JULY

'This Above All' (20th)
'Flight Lieutenant' (Col)
'Kiss a Letter, Darling' (Par)

AUGUST

'Tarzan's N. Y. Adventure' (M-G)
'Footlight Serenade' (20th)
'Bank of the Town' (Col)

SEPTEMBER

'Across the Pacific' (WB)
'Holiday Inn' (Par)
'Miss Miniver' (WB)

OCTOBER

'Glass Key' (Par)
'Jungle Rhapsody' (RKO)
'Yank at Eton' (M-G)

NOVEMBER

'Who Done It' (WB)
'Seven Days Leave' (RKO)
'You Were Never Lovelier' (Col)

Wartime Selling and Buying Faster Than Before

By Roy Chartier

furlough may be away ahead of you, brother, when it comes to discussing the latest Hollywood releases. But he gets 'em hot off the production line. Over in North Africa they're looking at features that have been released nationally in the U. S. A. yet.

How it could be that Bob Hope may make the 1942 campaign of the camps a photo finish. For "Road to Morocco" is galloping like a whirl away in the stretch. Or Tyrone Power in "The Black Swan" is spinning up Hollywood in the camp sales, but as December wanes "Variety" gives you the tabulation up to the minute. Supplying the U. S. Army is big business with a capital B. Let's look at some of the pertinent facts on military celluloid.

When the history of America in World War is written—from the time that the War Department coined an amuse-entment until the actual outbreak on Dec. 7, 1941—the most exciting chapter will be how Uncle Sam expanded to meet the demands of men in uniform for amusement.

From 180 to 700 in 2 Years
On Oct. 5, 1940, the Army Motion Picture Service had under operation some 100 theatres devoted to the art of Hollywood. By January 1, 1942, it opened its 700th theatre, constructed and successfully operated for the purpose of motion picture entertainment, construction and planning the program presented consisted of staggering proportions.

In becoming the largest chain circuit of motion pictures in the world this potential capacity from 10,000,000 to 118,000,000, and it's still growing. This was emerging from short pants to long trousers in record time.

What makes it all the more imposing is that this is a self-sustaining system of the Federal establishment. It requires no Congressional Dept. appropriation, existing on its own resources.

To accomplish all of this rapidly, Uncle Sam was forced to make a picture exhibition when actually the Army's sneak punch. Actually the Army Motion Picture Service was founded on Jan. 1, 1921, so that it had reached the voting age when

the 700 camp theatres as they were compiled up to Dec. 1. There is no record of the number of pictures to be recorded, but any analysis of the 11 months record of 1942 shows that the Service has made a definite idea of what the U. S. Army prefers. Here is the record in the

Perhaps it should be explained here that the average admission is 15c. Soldiers can get a good show for 10 admissions for \$1.20, thus reducing the fee to 12c. Up to November soldiers could get these books on credit, or what the U. S. Army calls 'jawnbone,' but the Service is now on a strictly hard cash operation. All admissions are tax free.

The camp theatres get the latest Hollywood releases, and generally before they are available for civilian theatres. The product of all film producers is used. Price regulations are conducted on the basis of the standard by a commercial theatre chain, special consideration being neither sought nor desired. Features are released on a period basis, short reels on flat rental, newsreels on age basis.

What Does the U. S. Army Like?
Double features. Well, it likes Lowell Mellett, but until the OWI was established, the Service had commercially operated houses, to abolish the dual program, camp theatres have been operating on a schedule involves five changes a week. The two best pictures are shown in the first two days, the next best three films are shown for one day each. On one of the single day double feature and subprogram shown, consisting of two B pictures of the action type.

What makes the Army Motion Picture Service a big business, and a word on how it is administered. The Service is headed by a major in Washington, and Director R. B. Murray keeps in close contact with the War Department. This Mr. Murray knows his movies. He is a hard bargainer, and in the past has been known to refuse to let a hard bargain for mosted in getting first-run franchises for other theatres. He has been known to refuse to let a hard bargain for mosted in getting first-run franchises for other theatres. He has been known to refuse to let a hard bargain for mosted in getting first-run franchises for other theatres.

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What makes the Army Motion Picture Service a big business, and a word on how it is administered. The Service is headed by a major in Washington, and Director R. B. Murray keeps in close contact with the War Department. This Mr. Murray knows his movies. He is a hard bargainer, and in the past has been known to refuse to let a hard bargain for mosted in getting first-run franchises for other theatres. He has been known to refuse to let a hard bargain for mosted in getting first-run franchises for other theatres.

The selling of pictures this season (1942-43) has proved easier for the distributor than in former years, although higher prices asked for film have created considerable resistance among exhibitors and circuit buyers. Increased demands, however, have not had the effect of pinching sales as in past seasons since exhibitors have been forced to yield to a greater extent than in previous years in order to keep their theatres going.

The result is that major companies are making a record of year at this time, with some declared to show a 50% increase in contracts for the first quarter of the season as compared with the same period in 1941.

While this is remarkable, it is pointed out that numerous factors have figured in the increase in demand, with some declared to show a 50% increase in contracts for the first quarter of the season as compared with the same period in 1941.

The war has changed all that, since the exhibitors made more deliveries last season (1941-42) than expected and since then have curtailed releases, with the consequence that theatres have run dry of product and, therefore, have had to come down to buy earlier than they anticipated. Additionally, the distributors have taken releases off the market in large quantities and are not permitting accounts to raid the vaults for any old pictures which they formerly bought for a few dollars, meantime being able to keep operation. In other words, the strong hold of the distributor has been selling itself down to the gentle reminder that 'you buy the new film or go without.'

Salesmen Are Hot

Asking higher film rental than last year, the distributors have not been inclined to chop quoted terms in the present production program. Increasing rates, nor does the average salesman allow himself to be completely taken in by the theatres who always cry wolf. They know which theatres are copping up in the path of the war and which are aren't. The latter, of course, receive consideration and frequently obtain

adjustments that almost amount to something charitable. In fact, one company is permitted accounts to take pictures in exchange for deals, based on results shown, made after they have been exhibited. Not only pictures but the distributor is even selling refunds to accounts, turning back a portion of rental, before the exhibitor has had a chance to come into the exchange to make an application for an adjustment.

While generous other distributors are prone to making equitable adjustments where pictures fall down, there are some cases where a branch manager, eager to make a showing, refuses to listen to complaints.

The 5 'Greatest'

The five big companies, Metro, Paramount, RKO, Warner and 20th, which are signatory to the consent decree, are continuing to sell their film in small blocks and screening the product first. All are packing a quartet of pictures for sale at one time, excepting Metro, which is selling only by the lot.

However, various exhibitors make deals for fewer films than are allocated in blocks, with Warners, in particular, selling two or three pictures for the price of one. This policy on the part of Warners is to a lesser extent, with other decrees, which are signatory to the consent decree to hold back product available to regular accounts, particularly selling two or three pictures available to regular accounts, particularly selling two or three pictures available to regular accounts, particularly selling two or three pictures available to regular accounts.

The fact that exhibitors have been able to obtain pictures available from decree companies has made it necessary for them to compete with the decree companies. Formerly found little playing time to shoot for.

The situation which has developed reduces the benefit of non-decree companies like Universal, Columbia, United Artists, Republic and MGM, who are not bound on a full-line basis and have been doing exceedingly well in the district. However, these, too, have not had many pictures to offer so far this year.

Ring in the New!

Everywhere
New Records for

**YANKEE
DOODLE
DANDY**
AT POPULAR PRICES

Bravo, Jimmy Cagney!

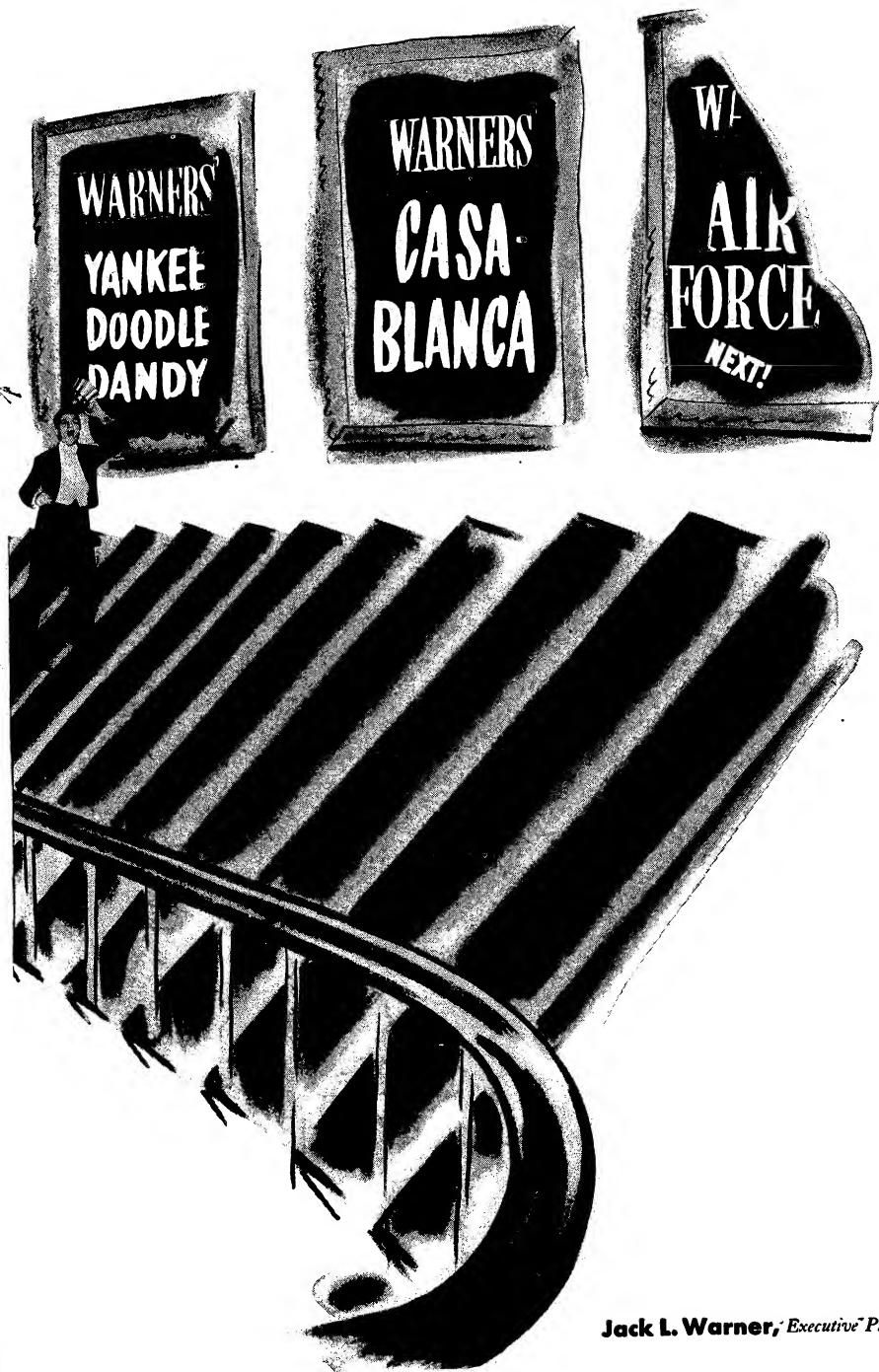
THE NEW YORK CRITICS
HAVE JUST GIVEN YOU
THE PRIZE FOR "THE
BEST PERFORMANCE OF
THE ENTIRE YEAR!"

VARNERS

'YANKEE DOODLE DANDY' 'CASABLANCA' 'GEO. WASHINGTON SLEPT HERE'
'GENTLEMAN JIM' 'FLYING FORTRESS' 'NOW, VOYAGER' 'YOU CAN'T ESCAPE
FOREVER' 'DESPERATE JOURNEY' 'ACROSS THE PACIFIC' - Next - 'AIR FORCE'



UP and UP and UP!



Jack L. Warner, *Executive Producer*

HOLD ON TO THIS PROOF!

*Save it brother,
you'll be
needing it.
There's another
long Warner
run coming up!*

BOGART BERGMAN HENREID

You bet
We're Holding CASABLANCA

They had a date with fate in *Casablanca*!

7TH WEEK! WARNER BROS. HIT!

HAL B. WALLIS PRODUCTION

with **CLAUDE RAINS · VEIDT**
SYDNEY **GREENSTREET · LORRE**

CONRAD
PETER
Superbly Directed by **MICHAEL CURTIZ**

Screen Play by Julius J. & Philip G. Epstein
and Howard Koch • From a Play by Murray
Burnett and Joan Alison • Music by Max Steiner

HOLLYWOOD

CONTINUOUS

EXTENDED
PRE-RELEASE
NOW AT THE
HOLLYWOOD
NEW YORK

On To Victory!
UNITED NATIONS WEEK
JAN. 14 THRU JAN. 30

IT COULD HAPPEN THERE!

By IRVING BRECHER

Scene: The private office of Jasper Flint, executive in charge of production at Goldcoast Studios, Hollywood.

Time: The moment present.

At Rise-Flint's desk, reading a statistical report. He is flanked by the studio's eccentric staff. Wait, Fred Waterhouse & Co.

FLINT (finishes reading report, looks up): Are you... sure this is correct?

WATT (solemnly): Arithmetic is our business, J. F.

PRICE: It's been checked, rechecked.

WATERHOUSE: Night as well face it, J. F. The studio's profit for '42 will be, in round figures, \$400,000.

FLINT (absent-minded): It's ghastly!

Wait and we have plenty of tungsten to keep it down that low!

FLINT (absent-mindedly): How am I from another studio's picture?

Wait—Tell me what the hell we have to pay on 40,000,000.

WATERHOUSE: Well, if the new 100% bracket goes through, it will be pretty steep.

PRICE: Of course Congress may not pass the 100% tax. They're a little afraid of the voters.

FLINT (glances at): Boys were fighting a war, and they can have anything they eat, rationally. But the studio's money isn't my money.

The stockholders' rent too patriotic... what am I going to say to them?

WATT (shakes head philosophically): Times change. Last year we lost 100%.

FLINT: Those were the good old days!

PRICE: We didn't know we were well off.

WATERHOUSE: J. F., we're living through history. Do you realize this is the biggest annual profit any studio ever made?

FLINT (resently): Boys, I blame myself. This wouldn't have happened if I had stayed on the job. But no—I had to let the writers and directors make the pictures. They wanted!

[Tears his hair]

Not one of our releases made less than a half a million!

Price paid and we're like a cashed check in charge of production: 40,000,000 profit!

[Looks fierce; furiously; then, in a whisper]: I heard from a source, in Washington, that they may push through a new excess profit tax...

100%.

PRICE (after some tricky mental calculations): A tax like that is liable to destroy income.

(Dictates) *Mr. Flint agrees.*

FLINT: Yes, Miss Berle!

SECRETARY (reads dictaphone): Mr. Jott to see you.

FLINT: Who?

SECRETARY: Marco Page Jott... a writer.

FLINT: I'm busy.

(Door bursts open, and Marco Page Jott, a tall, stout, goatee-eyed scripper, enters hurriedly. He is followed by his agent, Scarry Bloat.)

FLINT (annoyed): Boys, I told you myself. This wouldn't have happened if I had stayed on the job. But no—I had to let the writers and directors make the pictures. They wanted!

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PETE SMITH

Winner of the Bus Boy Award for Annual "Daily Variety" Banquets

Todd's Musical Best Bet So Far in 20th's Legit Bankrollings

Of several new plays being financed by 20th-Fox this season, "Something for the Boys," produced by Michael Todd, currently appears the best bet so far. Other legions in which 20th-Fox is heavily invested include "The Flame Path," "The Russian People," and "Dark Eyes" (formerly "The Purple").

"Flame Path" is being presented by Gilbert Miller. "The Russian People," by the Theatre Guild, and "Dark Eyes" is the first of the J. Edgar Hoover under the 20th deal. Latterly, "The Purple" is being produced by Harry M. Goetz, the legit production boss for Fox.

LENER'S CLOSEUP OF SWEDEN IN THE U. S.

Minneapolis, Jan. 3.

Under the direction of Irving Lerner of New York, shooting has been started in Minnesota of a film which will portray the life of a young man living among Swedish people. This is the first of a series backgrounded in the Minneapolis area, and is being produced by the OWI for distribution in foreign lands. They're intended to create a better understanding of American living conditions, habits and customs, Lerner says.

Lerner and his staff from New York will be here for three weeks longer shooting actual scenes and people of Minnesota country. The picture will depict the Minnesota Swedes' everyday life in their various occupations—in the factories, farming, fishing and in the lumber camps.

Lerner's staff comprise LeRoy Phelps, cameraman, David Eisen, still photographer, Walter Ruff, unit manager, Tom Bernay, assistant cameraman, and Ben Griggs, assistant director.

'Saludos' OK in Caracas

Caracas, Jan. 3.

Walt Disney's "Saludos" met with more than ordinary success here, although the reception was not as enthusiastic as that given "Fantasia," or "Snow White."

Cartoon film ran at the exclusive Casino one week and at the Ayacucho, popularized theatre, the second week.

really unexciting. With big names. A couple of real dogs—and maybe this company can get back on its feet.

JOTT (torn): Well, I'll try. I had a pretty bad idea this morning.

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BLOAT (believes me, J. F. Goldcoast): They all beam at one another. Latchey, an assistant producer, ex-

LATCHY: J. F. I just got a wire from the New York office. You know we opened Pay the \$2 in 100 spots yesterday!

LATCHY: It's headed for the biggest gross in our history! They say it may run forever!

JOTT (glances at Jott): (speaks Bloat and Jott surreptitiously sinking out door)

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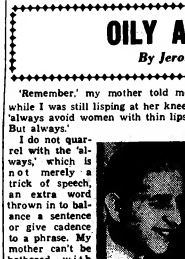
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Jerome Weidman

Remember, my mother told me while I was still lying at her knee, always avoid women with thin lips. But I never did.

I do not quarrel with the "always" because it is as sound a piece of advice as I can get. I merely a trick of speech, and I have thrown it to balance a sentence or to give a sentence a more graceful sound. My mother can't be bothered with it.

I told you what Jerome Weidman told me from Monday till Thursday, or how to conduct yourself until, say, next Christmas. Whether it's an opinion about dry bread or rubber boots. Little old women, my mother gives it the touch of wit, less finality. The "always" is as important as whatever it is you are being cautioned to avoid or induce. When my mother speaks, and she is not the reticent type, she lets you know finally that she is speaking for the ages.

Nor do I quarrel with the remainder of her statement. It is a world crawling with fluctuating values and studied with flint-mouthed lips. It is as sound a piece of advice as you will find in a sheaf of Government directives or a season's worth of the Saturday Evening Post. I have followed it for well over a quarter of a century with no apparent consequences, and since I am still able to stand up and navigate under my own power, as well as annoy and amuse myself, it is that, for one, a piece of my mother's advice did not go far wrong.

But I have never cautioned me, at her knee and after I learned how to enunciate my eses without an accompanying sneeze, sprayed saliva, about thin-lipped men.

I have a feeling it would have done more to help my flustering than the life of a 400-year-old skipper the post graduate course in Alwyns Eat Blintzes With Sour Cream And Let The Doves Run Their Stomachs With Dipping Them In That Sweet Stuff and had concentrated on how to avoid men with mere nicks where other male members of the human race have been. I have been trying to forgive her for the oversight, however, because I am crazy about her and because I was going to tell you, for other reasonable, normal people could have forgiven the existence, and I have provided a credit card, dealing with an individual named Cyril Ceely. And anybody who is inclined to chortle before me, she thinks I am steering myself head-on into a juicy bit suit doesn't know a patently invented name when he or she sees one.

Singapore, 1930

I met Mr. Ceely quite by accident in Singapore one evening in 1930 when I was going to the Raffles to pick up an English friend with whom I was going to dine at the home of a woman we both knew. As my friend came across the lobby toward me, I stopped and saw a short, fat man in the most aggressive dinner coat I have ever seen. He looked like a man who had been the sultan in the lapels could have

OLD AMERICAN

By Jerome Weidman

My mother told me while I was still lying at her knee, always avoid women with thin lips. But I never did.

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My God, he snapped. "You're a hard nut to crack up with. I've been looking for you."

"I told you found me," I said, beaming at him. "I've been looking for you." My mother gave me a fair grounding in the elements of politeness. "What a lovely name," he said. "I told you," he said with annoyance as he swabbed his streaming forehead with a stiff handkerchief. "I want to talk to you about a book idea."

"Shall we keep it until lunch tomorrow?" I said, because I was talking for Bloat that night. "I'm late for Bloat that night."

"Nuts to the appointment," said Cyril Ceely. "This is important."

"Not to me," I said. "Lunch tomorrow."

When he found me in Bali, some 10 days later, I was still in the same room. He was an obnoxious little man with two many clothes, too many for his size, and a sharp edge of the fundamentals of good manners, but the fact remained that

(Continued on page 65)

HIT AFTER HIT . . .

from
THE
PARAMOUNT
COMPANY

IN UNBROKEN SUCCESSION



FROM JANUARY

1942

"LOUISIANA PURCHASE"

"BAHAMA PASSAGE" "MY FAVORITE BLONDE"

"THE LADY HAS PLANS" "THE FLEET'S IN"

"THIS GUN FOR HIRE" "REAP THE WILD WIND"

"TAKE A LETTER, DARLING" "HOLIDAY INN"

"BEYOND THE BLUE HORIZON" "WAKE ISLAND"

"THE FOREST RANGERS" "THE GLASS KEY"

"THE MAJOR AND THE MINOR"

"ROAD TO MOROCCO"

TO JANUARY

1943!



FROM JANUARY 1943...

"STAR SPANGLED RHYTHM"

"CHINA"

LORETTA YOUNG · ALAN LADD

WILLIAM BENDIX...and plenty more.

Plus direction in the "Wake Island" manner by the man who made "Wake"

—John Farrow.

"LUCKY JORDAN"

starring ALAN LADD

—hotter male name in pictures—in a socko year—directed by Frank Tuttle

CLAUDETTE COLBERT
FRED MACMURRAY in

"DIXIE"

BING DOROTHY
CROSBY · LAMOUR

Marjorie Reynolds · Lynne Overman
and a sensational film newcomer,
BILLY DE WOLFE. Direction by
Edward Sutherland. And what a title!

"NO TIME FOR LOVE"

Star in first of her series of pictures
"Take a Letter" style

"THE PALM BEACH STORY"

starring
CLAUDETTE COLBERT
JOEL MCCREA

with
MARY ASTOR · RUDY VALLEE
Preston Sturges wrote it in his slyest
"silly 1940" manner—directed it with
"Technicolor" appeal

"LET'S FACE IT"

BOB HOPE · EDDIE
BRACKEN · DONA DRAKE
GIL LAMB · CASS DALEY
BETTY RHODES

Directed by Sidney Lanfield

"HAPPY GO LUCKY"

DICK POWELL · MARY
MARTIN · BETTY HUTTON
EDDIE BRACKEN
RUDY VALLEE

Directed by Curtis Bernhardt

RIGHT THRU THE YEAR



AND NO END IN SIGHT

"INCENDIARY BLONDE"

The fabulous story of Texas Guinan's "Hello, Sucker" years — with **BETTY HUTTON** as "Texas" and **ALAN LADD** in a role that was made for him!

IN TECHNICOLOR!

"RIDING HIGH"

Music and Technicolor!
DOROTHY LAMOUR
and **DICK POWELL**!
VICTOR MOORE · **CASS DALEY**
GIL LANE · **MILT BRITTON**
Songs and Laughter!

"TRUE TO LIFE"

(Tentative Title)
MARY MARTIN · **FRANCHOT TONE** · **DICK POWELL** · **VICTOR MOORE** · **ISABEL PAIGE** — and George Marshall directing!

IN TECHNICOLOR!

Cecil B. DeMille's "The STORY of DR. WASELL"

DeMille production and direction — Technicolor — a top DeMille cast now being selected!

"FIVE GRAVES TO CAIRO"

(Tentative Title)
This time it's **FRANCHOT TONE**, **ERIC VON STROHEIM**, **AKIM TAMIROFF** — and a top-flight femme star to be announced
Produced by Charles Brackett
Directed by Billy Wilder

"THE MIRACLE OF MORGAN'S CREEK"

BETTY HUTTON · **EDDIE BRACKEN**
A Preston Sturges original story — directed with that same gleam in the eye!

IN TECHNICOLOR!

"FRENCHMAN'S CREEK"

Produced by **JOHN H. AUSTIN**
Directed by **JOHN H. AUSTIN**
Starring **JOHN H. AUSTIN**
and **JOHN H. AUSTIN**

"SO PROUDLY WE FIGHT"

CLAUDETTE COLEBERT · **PAULETTE GODDARD** · **VERONICA LAKE**
Directed by **WALTER ARNOLD**
Produced by **WALTER ARNOLD**

THE PARAMOUNT COMPANY



Again and Again

20TH

**THE
BLACK
SWAN**

**THE
MEANEST
MAN IN
THE WORLD**

HITS

**CHINA
GIRL**

**SPRINGTIME
IN THE
ROCKIES**

**IMMORTAL
SERGEANT**

CRITICS CHEER M.O.T. MONTH AFTER MONTH!

"THE F.B.I. FRONT"

"March of Time has a corking good short on the F.B.I. fight against German saboteurs. We saw it. Swell stuff."

—CLEVELAND (Ohio) PRESS—Jack Small

"Be sure to see the new March of Time called 'The F.B.I. Front.'"

—COAST-TO-COAST—Virginia Dale

"No film to date has brought together such vivid material and so much of it."

—ST. LOUIS (Mo.) POST DISPATCH—Colvin McPherson

"A crackerjack March of Time that shows how Federal officers worked to thwart the Nazi saboteurs."

—BIRMINGHAM (Ala.) NEWS

"THE FIGHTING FRENCH"

"One of the best, and one you won't want to miss."

—COLUMBUS (Ga.) LEDGER—Latimer Wilson

"So swell I ran home and looked up some more about General Charles De Gaulle."

—DETROIT (Mich.) FREE PRESS—Marjorie Avery

"A must see for all."

—COAST-TO-COAST—Chuck Cochard

"MR. and MRS. AMERICA"

"'Mr. and Mrs. America' is a honey. See it."

—MIAMI (Fla.) NEWS—Lee Simmonds

"'Mr. and Mrs. America' is excellent."

—DETROIT (Mich.) TIMES—Charles Gentry

Released
**EVERY
FOUR
WEEKS**

BY **20TH**
CENTURY-FOX

**THE
MARCH
OF
TIME**

PRODUCED BY THE EDITORS

Send in your pledge today! **UNITED NATIONS' WEEK, Jan. 14—Jan. 20**

Hollywood and U. S. Co-op in War Effort

By ANDREW R. KELLEY
Drama Editor, Washington Star

Washington, Jan. 3.

The undertaking of the United States Government in the matter of war information through films is a simple one. It is to use that citizens of this country are very close to, and give accurate information regarding the war and how they can help win it.

This means that the Bureau of Motion Pictures of the Office of War Information has these five jobs to do:

Work with Hollywood producers and the newsreel companies.

Produce those necessary war information films which Hollywood and the newsreels do not produce.

Cooperate with the War Activities Committee of the Motion Picture Industry to provide distribution of Government films.

Distribute to schools, colleges, service clubs, PTAs, unions, and other organizations those 16mm. films which are useful in the war effort.

Serve as a coordinator for the Government with relation to all film production, not only outside the Government but in it as well.

Lowell Mellett, Chief of the Motion Picture Bureau, met with the film producers during May in Hollywood, at their invitation, and worked out a plan for the production of 20 short subjects. These subjects are now being released. These Victory shorts are made available at all theatres. The present release schedule is one Victory short every other week. Among the releases are the following:

- 'A Ship Is Born' (WB).
- 'Divide and Conquer' (WB).
- 'We Knew to Die' (Par.).
- 'A Salute from Bataan' (Par.).
- 'Keeping Fit' (U).
- 'Conquer By The Clock' (RKO).
- 'The Alphabet' (U).
- 'It's Everybody's War' (20th).
- 'Mr. Blabbermouth' (M-G).

At the same time Mellett was asked Mellett to set up a coordination service in Hollywood which would enable them to channel all their requests for Government war information through one office. This was done by the War Activities Committee, formerly with the Office of Strategic Services and the Coordinator of Inter-American Affairs, is now in charge of that office. By January, more than 50 research reports had been sent to the producers via Poynter on such topics as manpower, women in industry, scrap salvage, conservation, rationing, civilian defense, and new law programs, and others. These reports fit naturally into the framework of the Government's Information program. Hollywood branch has classified all these things, namely:

- I. The issues—why we fight. What kind of peace will follow victory.
- II. The Future—whom we fight. The nature of our adversary.
- III. The United Nations and Peoples—with whom we are engaged in fighting. Our brothers-in-arms.
- IV. Work and Production—how each of us can fight.
- V. The Home Front—What we must do. What we must give up to win the fight.
- VI. The Fighting Forces—the job of the fighting man at the front.

Gov't Own Producers

Certain film short subjects are of a character as to make it impractical for Hollywood to produce them. These are information shorts on such topics as require extremely close cooperation with Government agencies, constant collaboration during shooting and editing, and careful keeping of various information needs.

To produce such pictures the Bureau of Motion Pictures has a production unit with headquarters in New York City. It is headed by Samuel Speckack. His associate is William P. Brown, formerly of Paramount.

The plan for making these short films is a simple one. Confidential problems arise and are cleared through the Office of War Information. For example, the War Production Board urgently needs a film on salvage and requests the Bureau of Motion Pictures to make it. Donald Nelson sends the film, making it an authoritative message from the U. S. Government. The War Manpower Commission has a problem of recruiting and training manpower, sometimes local labor problems, and the Bureau of Motion Pictures, for example, differs markedly from that in New York City. The Bureau was asked to produce local films especially for such agencies as Baltimore, Washington, and War Activities Committee has appointed a special chairman in each of these cities to handle these campaigns. All Baltimore theatres cooperated in running the four-minute picture, "Women Wanted."

It is important that our citizens understand the manner in which we handled these war information films and the reasons behind this method. Therefore, the film "Japanese Relocation" was produced.

The OWI has produced one feature—a six-reel documentary history of the war. The purpose of this picture, "The World at War," was to show for the first time on the screen the pattern of events from the Japanese aggression at Manchuria to the attack on Pearl Harbor.

It became quite evident to the five newsreel companies that the war was being fought in a new way. They had to act as a Government liaison agent for them. Claude Collins was designated to work with the Bureau of Motion Pictures and the Government. He was also liaison agent for the Army and Navy. A section of the Bureau of Motion Pictures works with newsreels and provides a channel for all Government suggestions for newsreel subjects.

If you have been following the newsreels for the past few months, you know that they have included information on the war in rubber, tungsten, and various kinds of scrap metal, price control, conserving fuel, oil, and many other topics related to the war.

One activity of the Bureau of Motion Pictures deals with the non-theatrical field. There are an estimated 20,000 16 mm. sound projectors available in the schools, factories,

MUSIC ALSO FIGHTS

By LYNN MURRAY

[This music conductor, composer and choral director currently gets billing on four major radio programs. His choirs are on both the 'Hit Parade' programs, another is on the John Charles Thomas series and he composes and conducts original music for "Radio Reader's Digest." He also does the scoring for "pretzle" programs, including many by Norman Corwin.—Ed.]

The United Nations learned long ago that in all-out warfare the music has a role to fill, and they have used music with unique effect.

In England, for example, music was harnessed to the war effort in a dramatic manner. A government agency was created, called the Council for the Encouragement of Music, which sponsored musical performances throughout the country. The great English orchestra was subsidized to the extent of 10 concert a season, and the symphonic music might be kept functioning. Special concerts were arranged in bombed areas, hospitals, and factories. Chamber music ensembles, great soloists and even the Sadler's Wells Opera Company, which became an itinerant troupe during the war. It has conferred the highest honor, the Order of the Empire, that of Dame Commander of the Order of the British Empire, to the famous Mrs. H. M. S. P. N. National Gallery which was such a source of solace and Londoners heard her concerts during more than 150,000.

Precisely what an important status music is occupying in England was emphatically proved about a year ago when the government decreed that the materials necessary for the construction of pianos be placed in the essential class. There was to be no decline in the manufacture of pianos, because music in the home was a part of good defense.

The Soviet Union recognized the importance of music from the beginning of her war with Germany. Almost as soon as the Nazis began their savage attack—and simultaneous with their military advances—the Soviet government urged their composers to produce music with which to sustain public morale. Gliere produced a war composition for brass bands during the early days of the war. Other composers like Dzerzhinsky and Shapinoff followed suit with choruses, songs and other brilliant examples of music.

Shostakovich took time off from his fretting activities in Leningrad to compose his now famous Seventh Symphony. Symphony helped the fighting spirit of Soviet soldiers—how-through its frequent performances in this country—has been a great help in getting a better relation between us and our Russian allies.

The Russians full well realize the value of music in fighting. They have sent choral teachers to the front lines, and trained in music to give to our young American soldiers that have lifted their morale when battling was at its heaviest. Who knows—perhaps music is a partial explanation of the wonderful morale which exist throughout the Soviet Union.

A Plan for American Music

Attitude of those in charge of our armed forces will, it is hoped, change somewhat in the near future. At present, no consideration is being given to our young American composers as such, no effort being made to preserve their talents for special wartime needs and for the musical future of America.

In this country, one of the greatest modern composers, Samuel Barber, has been inducted into the Army, and Nathan Shostakovich, one of the greatest living talents of the day, is in A-1 and likely to be inducted at any minute.

In England, Benjamin Britten is in the R. A. F. orchestra where he plays viola and is still composing. In Russia, Shostakovich is in a behind-the-lines activity.

It is to be hoped that here we will start to regard composers as they are regarded in Russia and England; for there is no doubt that with those embattled countries and none here for the composer.

One of our better composers, not subsidized in any fashion, has been the popular composer, George Gershwin. His recent creation could be broadcast. And this just within the past month!

Except for the composers, in our country music holds a dominating position.

Our concert life has not relaxed. To the camps of soldiers come the greatest musicians, in never-ending parade, performing in New York City, in Washington, and in the Federal Music has also entered into factories to step up war production. For instance, through amplification, music has entered the Brooklyn classification yard of the Norfolk & Western Railroad, the United States Munitions Depot at New Brighton, Minn., the Oregon Shipbuilding Corp., the Westinghouse Electric in New York City, and the production of other plants, bringing relief and renewed energy to the workers in the plant. Music, it seems, acts as a tonic for the workers in the plant, and the production and morale is higher in those factories which bring it to the workers.

Wherever the war is fought, there music fights, too—powerfully all in our march to freedom and victory.

and business establishments of this country. Nearly all of the theatrical productions which the OWI produces are reduced from 16 mm. and made available in this fashion to the OWI. The OWI has produced a number of short films, 500 to 1000 of four or five subjects are distributed.

The Bureau of Motion Pictures is, of course, not the only Government agency which has taken on the OWI. The OWI has the responsibility, however, to coordinate Government war film production. In practice this means that the Department of Education, the Department of War, the Federal Reserve Agency and other agencies submit their scripts to make sure that they can be fitted into the Government's war program. The OWI is the agency that they do not duplicate films or films in production. All such Government film today is closely related to the war effort.

Author! Author! Hey, You!

Anybody Got a Good Escapist Novel? But It Still Goes: Books Are Weapons of War

President Roosevelt said it. Bob Sherwood said it, Elmer Davis said it, and the Public Library said it. Books are weapons in the war of ideas, or words to that effect. But what kind of books, and more importantly still, who's going to write 'em is something else again, a little matter that the book publishers themselves would give their right arms, all the books they could get their hands on, to be at and sided the way up to here, to find out. For the boys in the quarto, octavo and bindery business are frantic, desperate and strictly from hunger—for authors. Good, solid, substantial authors, novelists with lists of 'completed works' under their belts, writers with graded past performances and promises of things to come, to find out. For the boys in the quarto, octavo and bindery business are frantic, desperate and strictly from hunger—for authors. 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OUR VERY SECRET WEAPON

But show biz is fickle. There have been innumerable instances of a player, director or writer skyrocketing to high income for one or two short years, and then suddenly fading to eventually hit the extra ranks or become a noted punchline along the rialto. The only stability for film, radio and show people is secured via careful economies and stock investments during their top income years, to provide a cushion for the slide down the other side of the hill.

The same has not happened in either the film or press fields. The daily newspapers and magazines have discovered Davis & Co. lack stature to override arbitrary rulings of

Jive Idiom, for Juve Trade, With Emphasis on Bands, Lures 'Em to Cinemas

wood. Jan. 3.

Pled Piper to the B.O.

Live Via the Soundtrack

of Betty Grable to her presence star. This type of product at the 20th has been fattened with constantly increasing budgets and a heavy of lengthened shooting schedules. Some of them have been before cameras from 60 to 75 days.

Paramount has built its more recent reputation for smash musicals largely on the tongue-in-cheek brand of melodic ditties, under the direct instruction and supervision of G. D. Sylva. The intermittent "Road" features are of that genre.

Clever lyrics with topical interjections and a dash of commercialism, and the practicality of the use of Bing Crosby, Bobo Hooper, and Dorothy Lamour (who immortalized

Warners Back in Stride

It's Own Formula

band and a Jerome Kern score. Music scoring for dramatic pictures during the past year reached new heights. Dimitri Tiomkin in a distinguished credit in *Alf*, Hitchcock's Universal picture, *'Shadow of a Doubt'*, Frank Sker did a notable job with the score for Walter Wanger's *'Arabian Nights'* at the same studio. Some strong patriotic songs were expected out of the screen's music during this past year of America's active part in the war, but no great stirring battle songs or love-country ballads comparable to

Toronto, Jan. 3.

PASTEL SPORT SHORT

Van Campen Heilner, editor of *Field and Stream*, is signed as director-writer.

'B' Films Help New Talent

Third element believed insuring the life of smaller pictures is the fact that small-town houses cannot

Benny also has one picture to anxious to work for that studio. 20th-Fox cut his 'Meanest Man' picture that Ernst Lubitsch was called in that his picture now is just a glor

Coronet for Jan. salutes Howard and legendary' artist, businessman, business, aviation and film production perman.'

Article traces Hughes' career as production of 'Hell's Angels' and on him a bouquet for his current a plant in Culver City where, in c turning out seven-motored giant c

Bryan Foy had a finale laid right for the "Terrible" Roger Touhy gang outfit for the coroner and the press, waiting with his scripters for a day based on the escape of the gang from Stateville. They got it, along with the scripters wrote "finis" to the gang in the scripters have to do now is to write

On its 10th anniversary week, within \$200 of registering its second year as the biggest Christmas week in operation.

With 'Random Harvest' (M-G) \$125,000, topped only by 'Philad' of \$125,200, and the all-time mam

Truck loads of discarded wood employees, is being gathered up and camping out along the California units, far from gas or electric. Valley studios are turning over distributed to keep the boys warm December dawns, even in California.

Barney Balaban likes to tell a 100% wrong" guesswork in connection to have been called "Road to Moscow" be long before the Russians would be with our Allies, "but if we located that's plenty safe, as who will be mount studio v.p. P. S., read you

Republic has a double purpose. First is to cash in on the Army and unavailable issues. Her next assignment is to

New record for actual time on by Abbott and Costello with a 12 no star or duo of stars has ever mark. Their screen time repres

Success of Noel Coward's 'In
is reviving interest in other p
'Scoundrel,' which Coward produ
be released.

afford the high rentals required of 'A' pictures. In this country, there are approximately 18,000 theatres, and the greater percentage are located in small towns. To meet this market, pictures must be made to sell at low figures, and this is where the B's and similar product enter. Moreover, small-town audiences want action, lots of it, and embellished sets and drawn-out artistic scenes can go hang. Besides, many of their favorite stars and players have never seen the inside of anything but low-bracket films.

Fear Indie Prod. Inroads

There still is another factor to be considered in prognosticating the continued life of smaller pictures. Major studios are not willing to turn over the field of such films to the independents. Hence, they'll continue to turn out competitive films. Making these films more timely, factual and touching subjects which people want to see, such as 20th-Fox's low-budgeters, 'Last Train from Berlin' and 'I Escaped from Hongkong,' is satisfying the theatre managers who likely will insist upon their production.

Reduction in film footage is expected to effect low-budget pictures in 1943 to a greater extent than the higher-bracketed group. Fact remains, however, that circumstances preclude studios from dropping them entirely. And several studios, among them Universal and Paramount, avow they are going ahead with their full year's program. This makes it seem certain that lower-budgeters will weather the raw film cut with flying colors.

Inside Stuff—Pictures

Jack Benny huddled with Jack Warner in New York last week on tentative plans for the one film he has yet to do for Warners. Understood WB wants to make his next vehicle a hoked-up version of Mark Twain's 'Connecticut Yankee'.

Benny also has one picture to go for 20th-Fox but is reportedly not anxious to work for that studio. Peevy allegedly stems from fact that 20th-Fox cut his 'Meenest Man' pic from 120 to 55 minutes. Understood that Ernst Lubitsch was called in to do the cutting, and the star feels that his picture now is just a glorified short.

Coronet for Jan. salutes Howard Hughes' 'Hell'a Angels' as a 'fabulous and legendary' artist, businessman and technician, who can handle big business, aviation and film productions with dexterity and 'aplomb of a Superman.'

d. Article traces Hughes' career as one of nation's top flying aces, to his production of 'Hell's Angels' and other top Hollywood products and tosses him a bouquet for his current activities as head of the Hughes plane plant in Culver City where, in collaboration with Henry J. Kaiser, he's turning out seven-motored giant cargo ships.

Bryan Foy had a finale laid right in his lap when the FBI rounded up the 'Terrible' Roger Touhy gang in Chicago and wrapped up the whole outfit for the coroner and the prison house. As producer, Foy has been waiting with his scripters for a dramatic ending to 'The Life of Touhy,' based on the escape of the gangsters from the Illinois strunghouse at Jolietville. They got it along with front page headlines when Federal cop operatives wrote in to the gangster's trail on Chicago's north side. All the scripters have to do now is to write from the front page.

On its 10th anniversary week, Radio City Music Hall, N. Y., came within \$200 of registering its second highest gross. It also goes down as the biggest Christmas week in decade that the deluxer has been in operation.

With 'Random Harvest' (M-G) the feature, the 10th annl b.o. tally was \$125,000, topped only by 'Philadelphia Story' (M-G) single-week gross of \$125,200, and the all-time mammoth \$134,000 for 'Snow White' (RKO)

Truck loads of discarded wood, once tossed away or given to studio employees, is being gathered up and sent to the various soldiers who are camping out along the California coast as searchlight and anti-aircraft units, far from gas or electric heating plants. All the San Fernando Valley studios are turning over their firewood to Army trucks to be distributed to keep the boys warm on cold nights. It does get chilly in December dawns, even in California.

Barney Balaban likes to tell of Y. Frank Freeman's '100% right a 100% wrong' guesswork in connection with 'Road to Morocco,' which was to have been called 'Road to Moscow.' Freeman argued that it would be long before the Russians would split away from the Nazis, and fight with our Allies, 'but if we located Bing and Bob and Lamour in Morocco that's plenty safe, as who will be fighting down there?,' said the Paramount studio v.p. P. S. read your newspapers.

Republic has a double purpose in the reissue of eight Gene Autry westerns. First is to cash in on the drawing power of the cowboy star now in the Army and unavailable for new films for the duration. The other is to build up Mary Lee, who appears in three of the Autry issues. Her next assignment is in 'Shantytown.'

New record for actual time on the screen in one calendar year is claimed by Abbott and Costello with a 12-month total of 350 minutes. They declare no star or duo of stars has ever approached within 150 minutes of the mark. Their screen time represents an average of 65 to 70 minutes a

Success of Noel Coward's 'In Which We Serve' at New York's Capitol is reviving interest in other pictures in which Coward figured. 'The Scoundrel,' which Coward produced in N. Y. for Paramount in 1935, may be released.

THE TERRIFIC TWELVE!

(First Group Season 1942-43)

CLARK GABLE, LANA TURNER in "SOMEWHERE I'LL FIND YOU" • "PANAMA HATTIE" starring RED SKELTON, ANN SOTHERN • Mary Roberts Rinehart's "TISH" with MARJORIE MAIN • MICKEY ROONEY in "A YANK AT 'ETON'" • JEANETTE MACDONALD, ROBERT YOUNG in "CAIRO" • "SEVEN SWEETHEARTS" starring KATHRYN GRAYSON, VAN HEFLIN, MARSHA HUNT • "THE WAR AGAINST MRS. HADLEY" with EDWARD ARNOLD, FAY Bainter in "FOR ME AND MY GALS" • HEDY LAMARR, WALTER PIDGEON in "WHITE CARGO" • "EYES IN THE NIGHT" with EDWARD ARNOLD, ANN HARDING • and "OMAHA TRAIL" (Western Thrills).

Metro-GOLDMINE-Mayer

TEN STRIKE!

(Second Group Season 1942-43)

RED SKELTON in "WHISTLING IN DIXIE" • "JOURNEY FOR MARGARET" with ROBERT YOUNG, LARINE DAY, WAYNE, PHILIP DORN • JOAN CRAWFORD, JOHN WAYNE, PHILIP TAYLOR, in "REUNION IN FRANCE" • ROBERT DONLEVY in "CHARLES LAUGHTON, BRIAN DONLEVY" • "DR. GILLESPIE'S NEW ASSISTANT" with LIONEL BARRYMORE • "STAND BY FOR ACTION" • "DR. GILLESPIE'S NEW ASSISTANT" with LIONEL BARRYMORE • "ANDY HARDY'S DOUBLE LIFE" with LEWIS STONE, MICKEY ROONEY (Outdoor Thrills) • "NORTHWEST RANGERS" (Outdoor Thrills) • SPENCER TRACY, KATHARINE HEPBURN in "KEEPEE OF THE FLAME" • ANN SOTHERN, MELVYN DOUGLAS in "THREE HEARTS FOR JULIA" • "TENNESSEE JOHNSON" with VAN HEFLIN, LIONEL BARRYMORE, RUTH HUSSEY

SOMETHING TO HANG ON TO!



"I PLEDGE
to serve my country
in 1943 by bringing
the public the
finest of entertain-
ments for their
hours of relaxation!"

**YOUR PLEDGE
PLEASE!**
United Nation's Week!
The Industry's Best!

On the home front in 1943—

It is the happy privilege of Metro-Goldwyn-Mayer Pictures to bring to a nation at war many splendid entertainments current and coming:

RONALD COLMAN, GREER GARSON in "RANDOM HARVEST" • JUDY GARLAND in "FOR ME AND MY GAL" • HEDY LAMARR, WALTER PIDGEON in "WHITE CARGO" • ROBERT TAYLOR, CHARLES LAUGHTON, BRIAN DONLEVY in "STAND BY FOR ACTION" • "JOURNEY FOR MARGARET" with ROBERT YOUNG, LARAINÉ DAY • "ANDY HARDY'S DOUBLE LIFE" with LEWIS STONE, MICKEY ROONEY and the folks • RED SKELTON in "WHISTLING IN DIXIE" • JOAN CRAWFORD, JOHN WAYNE, PHILIP DORN in "REUNION IN FRANCE" • SPENCER TRACY, KATHARINE HEPBURN in "KEEPER OF THE FLAME" • "CABIN IN THE SKY" with ETHEL WATERS, EDDIE "ROCHESTER" ANDERSON, LENA HORNE, LOUIE ARMSTRONG, REX INGRAM, DUKE ELLINGTON and many others • "TENNESSEE JOHNSON" with VAN HEFLIN, LIONEL BARRYMORE, RUTH HUSSEY • ANN SOTHERN, MELVYN DOUGLAS in "THREE HEARTS FOR JULIA" • "DR. GILLESPIE'S NEW ASSISTANT" with LIONEL BARRYMORE • LANA TURNER, ROBERT YOUNG in "CARELESS" • "DU BARRY WAS A LADY" with RED SKELTON, LUCILLE BALL, GENE KELLY
And many others to come.

*Next Attraction***RADIO CITY MUSIC HALL***Samuel Goldwyn*
LAUGHINGLY PRESENTS**BOB DOROTHY
HOPE LAMOUR****IN
THEY GOT ME
COVERED**Directed by
DAVID BUTLERScreen Play by Harry Kurnitz
Original Story by Leonard G. Ross
and Leonard SpigelgassRELEASED THRU
RKO RADIO PICTURES, INC.**THIS**
*is their best
(No kidding)***ON TO VICTORY—UNITED NATIONS WEEK—JAN. 14th thru JAN. 20th**

A Pan-American Pandemonium -

in the matchless Disney mood!

SWAY to the Samba's tantalizing tropic rhythms! Marvel at the land of exciting Senoritas, comic Llamas, the colorful Pampas, the snow-capped Andes, festive Rio with its nights of love! A new world of Disney wonders awaits you in this sun-kissed Paradise of laughter and romance!

How You'll Go for
JOE CARIOCA
the Brazilian Jitterbird,
whose frantic antics get Donald
so dizzy, he can't even quack!

Meet
PEDRO
the baby
mail plane!

Let Joe Carioca teach Donald the Samba!

WALT DISNEY
Goes South American

IN HIS
GAYEST
MUSICAL
TECHNICOLOR
FEATURE

**SALUDOS
AMIGOS**
Hello Friends

And—
Everybody Goes South American with
CARMEN MIRANDA'S BAND

as they hit the groove with that new
Samba tempo in the top tune—
"BRAZIL!"

Distributed by RKO RADIO Pictures, Inc.

UNITED TO WIN—UNITED NATIONS WEEK, Jan. 14th thru Jan. 20th, 1943

YANKEE HUMOR

Anthology of Soldiers' Idea of Fun in Forthcoming Book Compiled by Bennett Cerf

Working in a munitions factory, a man caught his coat on a revolving wheel, was whisked up and whirled round and round until the foreman managed to switch off the machine. The workman dropped and uprushed the foreman. 'Speak to me, speak to me,' he pleaded.

The victim looked up. 'Why should I speak to you?' he asked.

(Continued on page 59)

The victim looked up. 'Why should
(Continued on page 59)



CLIMACTIC!

The Screen's Sensational Emotional Star...
and the Master Director of "Rebecca",
"Suspicion"... uniting their rare talents
in the thrill-shattering story of a girl
in terror of her secret life!

Was this man she worshipped
a monster? Was his caress from
a hand that would kill again?

SKIRBALL PRODUCTIONS
presents

TERESA
WRIGHT
JOSEPH
COTTEN



in
ALFRED HITCHCOCK'S
Shadow of a Doubt

with
MACDONALD CAREY

PATRICIA COLLINGE HENRY TRAVERS WALLACE FORD

Directed by **ALFRED HITCHCOCK**

A **UNIVERSAL PICTURE**

Produced by **JACK H. SKIRBALL**

Screen Play by Thornton Wilder • Sally Benson • Alma Reville

From an original story by Gordon McDonell

WORLD PREMIERE
AT RIVOLI THEATRE, N.Y. JANUARY 12th



The box office records established by Walter Wanger's "Arabian Nights" since its Christmas release might well serve as a symbol for the traditional showmanship and box office values that Universal has established for the New Year.

"Arabian Nights" is only one of the many box office successes that are available now from the Progressive Company.

There's the Charles K. Feldman Production, "Pittsburgh", starring Marlene Dietrich, John Wayne and Randolph Scott, already established as one of the year's top attractions.

There's "When Johnny Comes Marching Home", which has already proved itself to be all that you could ask for in real box office entertainment.

And around the corner there's the Jack Skirball Production, "Shadow Of A Doubt", directed by the master of suspense, Alfred Hitchcock, and starring Teresa Wright and Joseph Cotten.

Glowing reports already are coming in about "The Amazing Mrs. Holliday", starring Deanna Durbin, with production and direction by Bruce Manning.

Following this will be the new Abbott and Costello winner, "It Ain't Hay", which will prove the comedy box office Kings know how to carry their laurels.

And for a tried and tested showmanship value, we soon will give you "Frankenstein Meets The Wolf Man" — the best of its kind so far.

This is only a partial list . . . more will be announced later.

Watch for Universal news!



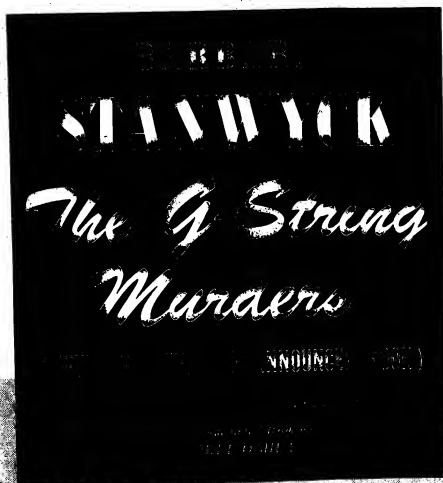
HUNT STROMBERG IS FIRST AMONG FAME'S BOX-OFFICE PRODUCERS

... winner of the title of Champion Producer in the Quigley Publications' 11-year check-up of Box-Office Champions. Mr. Stromberg scored 27 Monthly Champions and 10 Annual Champions, leading all contenders!



...and Now

HUNT STROMBERG
the
CHAMPION PRODUCER
presents the
CHAMPION PICTURE



First of the Hunt Stromberg Productions to be
RELEASED THRU UNITED ARTISTS

To be followed by "DISHONORED LADY" and "GUEST IN THE HOUSE" two of the most successful plays to play Broadway!

Hollywood Unions

Crafts and Guilds Stabilized This Year in Light of the War Effort

By ROD RODDY

Hollywood, Jan. 3.—Parade of the picture industry guilds and guilds to higher and higher wage scales was symmetrical, at least temporarily, by the end of the year. Before the curtain was drawn, however, the unions had negotiated increases which would have amounted to \$5,000,000 annually. Studio executives fought to spend much of their time in the picture industry, grumbled the unions, were riding a "grave train," but between lines passed out boots to virtually every craft in the industry with the exception of the film extras. The extras had a regular, but no longer, but it was chilled by the freeze.

Removal of the Willie Biuffe-Brown gangster influence from the film labor picture gave the boys an opportunity for the first time to negotiate hours and working conditions, plus pay, and to get in cash to the workers themselves. Those money "10's" increases formerly poured out by the labor hoodlums were kicked out of the window, and the boys began to do some negotiating at their own risk.

Union leaders admit picture industry scales are high, but point out that some percentage of the men who stand by for casual employment, and that their annual earnings are less than that received by many other large industries where employment is steady. They have pleaded for the fact that the men have a guarantee of steady employment, some of the crafts even going so far as to go to kick back the money in return for a work guarantee.

Little or no headway was made on work guarantees by the war. With hundreds of artists and technicians entering military service and others leaving to join defense plants, both the unions and producers are beginning to talk in terms of work guarantees. "If the industry goes to 48 hours, on an deferred basis, the unions are certain to insist on a 48-hour week work guarantee before agreeing to waive overtime up to 40 hours. Most of them now work six-hour shifts or 36 hours per week, with overtime after 36 hours. If guaranteed 48 hours, they will waive four hours overtime and be paid on a basis only for the last eight hours. All such deals would be only for the duration, with contract provisions for return to the 36 hours after the emergency.

Two No 1 Labor Bosses

Pat Casey and Herbert Sorrell emerged from the various negotiations with the Brotherhood of Motion Picture Technicians in Hollywood, Casey for the Producers and Sorrell for the unions. Despite Sorrell's insistence that he is only a dumb painter, he stood head and shoulders above all others as the top labor representative in the picture industry. Most of the negotiations centered around Sorrell. Even Casey, his support. Sorrell sought his support. Unions with whom he didn't even have a speaking acquaintance referred to his friendship in an effort to strengthen their position. Let a union mention Sorrell, and the producers reached for a pen to sign. Most of the Producers like to do business with Sorrell. They say he drives a hard bargain, but that he is honest, and once he makes a deal, they insist that he stick to it every detail, the same as he insists the Producers carry out their end of the bargain.

Sorrell started the year by turning down an offer to accept an international job with the Brotherhood of Painters, Decorators & Paperhangers of America, parent body of the Studio Painters Guild. He said he is business representatives. He said it is too cold and bare, and that he wanted to stay up. Pat Casey's supply of Corona Coronas. He next stood the industry on its ears by refusing to accept a 25% salary increase from his union. He insisted the union was already paying him too much and decided no money be given to other union employees.

Conference of Studio Unions

Sorrell's next move was to organize the Conference of Studio Unions, which now functions in Hollywood similar to the Los Angeles Central Labor Council. But the vast majority of the crafts had withdrawn their affiliation because of differences over

operating policies. Current membership includes Motion Picture Painters Local 644, Screen Office Employees Guild, Studio Mechanics Union, Screen Technicians Local 683, Screen Cartoonists Guild and Screen Set Designers.

Streetside the Conference was disclosed when the American Society of Cinematographers attempted to join the fight with the fight with International Photographers Local 659 for control of studio labor. Sorrell and even secured support of the powerful International Brotherhood of Electrical Workers. Sorrell took the position that jurisdictional fight, that he had no quarrel with either the IATSE or IBEW, and told the boys to go settle their disputes and then come back to talk affiliation. Result was the IBEW withdrew its support, while the ASC finally voted to merge with Local 659.

Painters Local 644 now is generally recognized as the No. 1 film union. With a membership of only 100, it has carried a balance of power in most of the wage fights where other crafts in the Conference have been negotiating directly with the producers. Producers knew the Painters could seriously interfere with production schedules if they would go 100% behind a SAG recommendation, and for that reason were always ready to meet, gather when Sorrell was called into negotiations.

His leadership, however, is fast developing leadership among some of the younger business representatives. Screen Office Employees Guild, under the leadership of business representative Glenn Pratt, has been always ready to meet, gather when Sorrell was called into negotiations.

Formance of the SGC

William Pomerance, business representative of the Screen Cartoonists Guild, is another leader who came out of the white-collar union. He is, former chief field representative for the National Labor Relations Board. The SGC was formed, came to SGC when it was still grossing from its fight with Walt Disney. The membership was divided, and at the time it looked as though the Guild might do a fold or de facto into a company union. With contract negotiations pending at the time, Pomerance quickly won the support of the white-collar union. Producers, and finally wanted contracts for the workers that are the equal in value to the wages, increases ranging up to 35% were passed out at many of the labs, while set periods and other improved working conditions were improved. Business Representative D. T. Wayne pulled his Studio Machinists to the top of the wage scales, with the support of the Screen Office secretary, N. C. Crutcher, and business representative John Martin. The Screen Office and the Machinists, their group a 10% wage hike and then went east and talked the Producers into adding more money.

The IATSE Business Representatives' Committee, chaired by William Pomerance, has been successful in securing the support of Technicians Local 655, forced the Producers to fork over some \$1,000,000 in additional money. The wage-hour law, pushed the International until it made certain jurisdictional claims. When the law failed to enforce, and then forced the Producers to open negotiations with the Technicians. When it was apparent the local boys were going to set their wage deals without the support of the Technicians, picture Dick Wall stepped into the picture and insisted the negotiations be moved to New York City. The International boys could take a few bows.

The Lessers

Once the negotiations had been concluded, the International again left the local to shift pretty much on its own. When the IATSE was given Herbert Aller in his fight with the American Society of Cinematographers for control of the directors of photography, but Aller finally convinced the top lenders that the members for control of the camera. Carl Cooper, head of the downtown stagehands, was installed as

IA vice-president on the Coast, but so far has been unable to pull the strings together. He was expected to have the local sign agreements that would have turned the collective bargaining power over to the International, but the bigger unions, soundmen, camera-men, laboratory technicians, balked. Cooper tried to stampede the boys into signing by raving at the variety of the picture industry. He was expected to make an international move, but the top locals said the scales already were in effect, that they didn't care for the contracts were never signed, and that they had no intention of surrendering their autonomy to the International.

The comeback staged by Studio Utility Employees Local 644, the first of the strongest unions in the picture industry. Virtually outbid by Willie Biuffe and his cor in 1937 when the refusal to do his bidding, business representative P. G. Smith and secretary Dick Rohrbach dodged along until they took practically all the jurisdiction away from the IATSE. They have been one of the strongest unions in the industry, and Rohrbach only recently was elected a vice-president of the American Federation of Labor.

Screen Actors Guild

The Screen Actors Guild devoted the past portion of the time to activities. That is until the wage scale fight, since which time it has been carrying on a campaign for and forth between the Coast and Washington in attempts to get the picture industry to recognize the Guild. The SAG is particularly interested in protecting rights of top players and in securing recognition of the Guild. Most of the lead roles are carried by Kenneth Thomson, chairman of the Hollywood Victory Committee, which furnishes all entertainment service. The SAG has been assisted by Harry James Cagney and the SAG board of directors.

Other crafts to get wage increases during the year were the Screen Readers Guild, Screen Publicists Guild, Screen Writers Guild, Film Editors, Studio Teamsters, Carpenters, Electricians, Property Men, Police, and Screen Illustrators, Assistant Directors.

The Screen Directors Guild negotiated revisions to its contract giving it more control over their work and pay guarantee for those employed on small-budget pictures. The Guild's Writers gave them control of screen credits, and the Guild's actors.

With further wage tiffs apparently completely blocked by the wage freeze, unions and guilds are already looking to move ahead with negotiations. Herbert Sorrell and other leaders take the position more and more that the picture industry workers through conditions than by flat salary tiffs. So, from here on out, unless Congress decides to let the boys out the wage and income ceilings, the boys are going to talk conditions instead of wage boosts.

Wily-Kinsey Circuit Training Women To Be Projectionists

The Wily-Kinsey circuit, southern Pasadena, is training women training women as both operators to take the place of men who are called into the service, one of the few instances where film machines are being run by women. The girls are to be trained in the mechanics of the projectors and then put them on active service in a booth under the supervision of the circuit operator. Wily has informed the girls that the circuit already has women on the job in small-town booths.

Ordinarily it takes about six New York, according to the sources, it is unlikely that women will be trained. Since Local 306, Moving Picture Machine Operators, has an excess of manpower, 2,200. Because of the large number of members, 306 projectionists are being trained a week in order to provide employment for the men on the other three days.

CIO EYES PROSPECTS IN PICTURE INDUSTRY

Long eyeing the picture industry as a happy hunting ground, the Congress of Industrial Organizations has made sufficient inroads on the eastern end to suggest the not too distant future will see a test of its strength, as against the American Federation of Labor.

Despite the fact that AFL unions are strongly entrenched in the picture business, those of the opposition CIO are making gradual inroads. The AFL is confident that the prediction that jurisdiction disputes will increase in intensity. The fight over various exchange employees may extend to other fields which remain unorganized, thus bringing about a tug of war between the two.

To be cleared up first will be the question of white-collar workers in exchanges not already organized by either the AFL or CIO, such as in New York where the Screen Actors Guild and Professional Employees Guild is battling the International Alliance of Theatrical Stage Employees for control.

While the IATSE or other AFL unions have an advantage in that they can pull out their own men from the exchanges, as well as strike employees in the event of a strike, the CIO must rely on the picket line. It's only one in the event of a strike, aside from the fact of work being done by its own members on a walkout, it that members of a rival AFL union will not cross the paths of its pickets.

NLRB's Aid to CIO

The CIO has made valuable progress during the past year without the necessity of a strike, though it has been threatened in other areas. Its bulwark, as against the AFL, has been the National Labor Relations Board, which forces collective bargaining after elections have been won.

Principal strength of the CIO in picture industry is the SGC, former Screen Publicists Guild, former engaged in homeoffice and front-of-the-house exchange work. It is advertising-publi-city employees. Signed up with most majors, the SGC is at present in negotiation with Paramount and Republic. The union is, meantime, wrestling with the white-collar union, the CIO, N. Y. exchanges. It is shut out of Warner Bros. since an AFL union got the jump there on home office as well as exchange help.

This opposition is the Motion Picture Union Employees of the AFL, which staged a strike against Warner at Warners, winning out at an early date with the aid of the IATSE. The strike was prepared and all its members employed by Warners in the east. As a starter, the IATSE refused to cross the Warner exchange refused to cross the MPOE picket line, badly crippling the handling of the picture.

The SPG, which affiliated with the CIO over considerable protest of homeoffice workers contracting with the IATSE, got good results from retroactive pay runs several years in its contracts. In those of the SGC, while running two years, local may be responded on wage scale basis, with expiration of the 12 months. In all cases, severance pay, based on years of service, is provided.

Fifty of Open Territory

Fields remaining open to the union question, whether it's CIO or AFL, include white-collar workers not yet organized, such as in the picture industry. Theatre managers, assistants, treasurers, publicity-aiders, and other staffs of theatres, producers, doorman, cashiers, bookers in the exchanges of the still pickets.

A move was started by the AFL to organize salesmen and bookers in the eastern end, but has been where. Likewise, a union known as

the Exhibition, Entertainment & Expulsion Employees, AFL, put on a campaign to sign up managers, but has been little action. EEEE has long held a national campaign as members, then those in low theatres.

The IATSE, which includes the membership of managers and other theatre white-collarists in some selected sections of its company, has long pushed a national campaign to bring them all into its camp. At the same time, the IA is interested in lesser theatre help, such as ushers, ticket-takers and other service workers. Action on these matters may be seen at an early date.

Whether or not CIO opposition will meet some parts of the country such as in the Newark area where the CIO is seeking to organize, it is still placed one so far as help, is problematical at this time, at least as to what extent but not doubted that the CIO is anxious to get the picture industry under its power wherever possible.

Comparatively Quiet

Except for echoes of the George Brown strike, the picture industry in the nature of stockholder and operators, the past year has been a comparatively placid one so far as operators, stagehands, lab workers and lessers in the IATSE are concerned.

Local 306, Moving Picture Machine Operators of N. Y., largest operator of the picture industry, recently obtained a new contract for projectionists in homeoffice and exchange screening rooms. However, the contract was not completed only after the union threatened to strike, using up backroom exchange employees at the same time.

Said to be the largest suit ever brought by a union against an employer in the courts under which the local sued the RKO and Lowry circuits in that action. It was said that it might be settled amicably through a cash surrender, plus the union's \$750,000. The suit was a 10% cut taken in 1932 but never returned, as promised when conditions became better, plus the union's \$750,000. The suit was settled as result of the extortion money paid the Brown-Brook pair. The suit was for \$125,000 and it was voted down by the 306 members.

While long on the calendar of unfinished business, the unionization by Local 306 of around 75 houses in the Greater N. Y. area which are manned by the rival Empire State Union, has been a long and bitter fight. The union is being abandoned. Repeated efforts by 306 to settle the problem through a merger with Empire have failed and of late no efforts have been made to oust Empire through picketing or other methods.

'Ragtime Band Screened For Judge in St. Louis

St. Louis, Jan. 3.—United States District Judge H. Moore last week constituted a one-man audience when 'Alexander's Ragtime Band' was shown at the Ruby S. Renco film screening room on film row as a means of settling a dispute between the two rights suit he has been hearing for a week.

Marcel Coppe, Oehler Dickhaus, local, contends that 20th-Century used the plot of her unpublished novel, 'Ragtime', for the picture. She asserts that she wrote the novel between 1925 and 1934, submitted it to Hollywood agent A. J. Moore, who returned it five months later. Subsequently, Mrs. Dickhaus asserts, the picture was made in the 'Ragtime Band' and it had the same plot.

Although Irving Berlin was the author of the music for the picture, the 'Army' show he was not called as a witness. A deposition he previously gave attached to the records and in it Berlin asserted he had conceived the idea of the picture. The picture was made by Mrs. Dickhaus said she submitted her manuscript. Judge Moore has set a hearing for the next day and attending the screening was another step in determining the merits of the case.



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UNITED NATIONS
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Jan. 14th thru
Jan. 20th, 1943

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Leo CARRILLO
Preston FOSTER

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Directed by William McGann • Screenplay by J. Robert Brin, Gladys Atwater and Ben Grauman Kohn • A Harry Sherman Production • Released thru United Artists

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The wise Exhibitor today, is the one who checks closely, the materials and equipment that are keeping him in business.

When projection equipment starts to break down from lack of proper replacement parts, that booth is one place that will bear constant watching.

But if the contrivance that delivers the performance warrants constant inspection—*how about the show itself!*

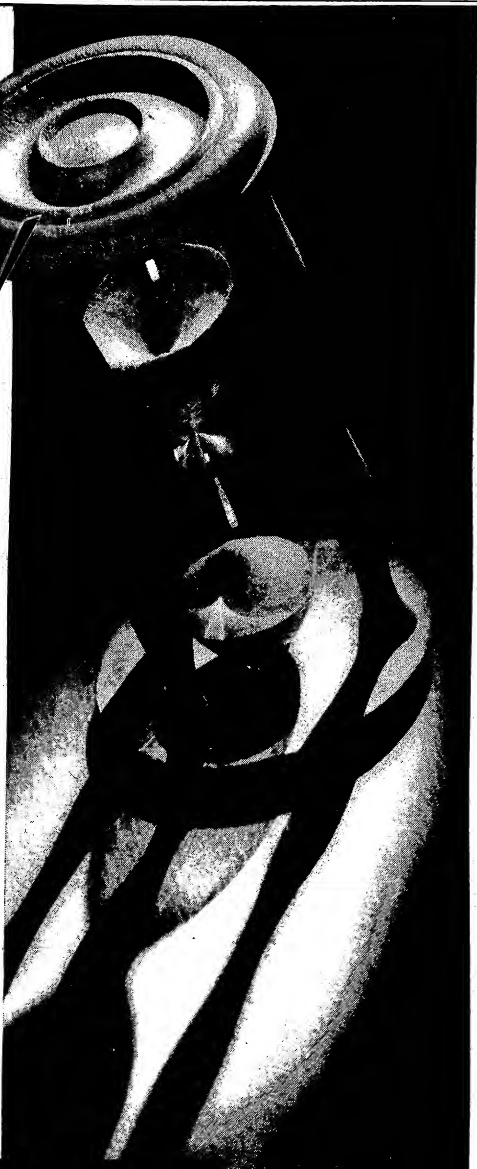
The chemicals that go into the making of film are SO valuable to this nation—or any nation at war—that film must be husbanded and treasured as any other part of your operation, *even though it is not your physical property*. Fight the clock with it. Stretch it. Nurse it. Make it last.

The war won't last forever, and some day when Peace comes—you'll still be in business. Your equipment a little rickety perhaps; maybe the film a little scratchy, and the lobby ads perhaps showing a little wear. But everything still functioning. And you, with the satisfying knowledge that you've licked Time—*Time—the Saboteur!*



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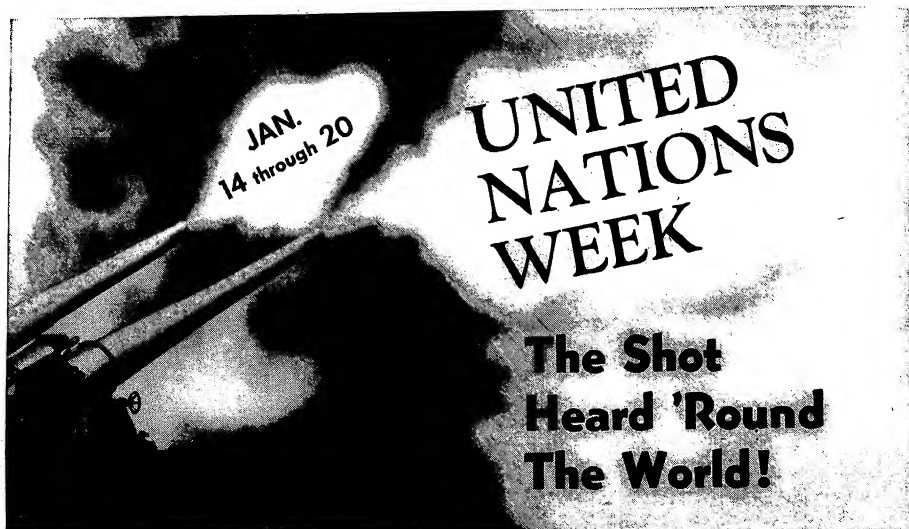
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JAN. 15th — INDUCTION NIGHT. Boys of foreign parentage going into service on stage with others. United induction ceremony on stage with military pomp.

JAN. 16th. — CHILDREN'S PARADE OF PENNIES. Throughout nation each child is bringing one cent to school. Great human interest stunt for photos and publicity.

JAN. 17th — SERVICE AND PATRIOTIC CLUBS. Line up all groups. Luncheon with speakers. Club night at theatre.

JAN. 18th — FOREIGN COMMUNITY NIGHT. One or more nights, depending on population groups in your vicinity. Stage ceremony if possible with groups in costume, singers, dancers, music of foreign-American sponsorship.

JAN. 19th — MISS UNITED NATIONS NIGHT. Culmination of Beauty Contest of all nations, with newspaper tie-up. Local entrants publicized in advance. Finalists appear on stage in costume for judging.

JAN. 20th — MOTHERS' VICTORY NIGHT. Invite the mothers of foreign birth whose sons are in service. Also American war mothers for a joint United Nations Salute.

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California Is a State of Mind

By Bill Halligan

Hiding Out

Members of the Radio Directors Guild don't like to be reminded of their dark period when they're at the organization's headquarters in the Berkshire hotel, N.Y.

There's no radio set and no clock in the premises.

The sunshine of Beverly Hills is a seductive siren. You get off the Chair at Pasadena and a studio limousine picks you up for the drive out to Hollywood and your new job.

It's December and you have just laid the steamheat and slush of the winter butchery on your arm and your fingers are already developing an itch. Your first trip to the sun-kissed paradise of the West and you wonder why. You pass orange groves, driveway markets and palm-shading inns. This is for me, you say to yourself. You can get yourself a house in Beverly with a swimming pool and a butler... What! I need first of all a good tailor and some pongee suits... Ice and a request to Al Jolson. You ride down through the hills and reach the studio. Five minutes later the vice-president in charge of production is saying 'Hello' and inviting you to lunch. You walk over with him arm in arm to the studio commissary and are escorted into the private dining room. The boss introduces you to the brains of the studio, the head of the story department and a couple of the female stars. The conversation veers to the previous night's preview and you will play in the New Year's game at the Rose Bowl. You sip your tomato juice and eye crit, feeling holy because it's your first meal of the new diet. You are a little overweight and kid yourself into believing nobody loves a fat man.

It happens to be Thursday, so the boss tells you to take a few days get settled and then come back to work. You are in the room of your hotel room perusing the 'houses for rent' section of the local newspaper. You call up a friend you haven't seen for four years. The voice with the decided British accent that answers the phone informs you that your friend is in Palm Springs and won't be back until the following Tuesday. You call up another man you knew away back in the days of college and he tells you he has a house for sale in the Hollywood hills. He calls and tells you to hold on. You hold on for 10 minutes... The voice is back now telling you to leave your number and your friend will call you.

You hang up and unpack your bag and send the towels down to be pressed. The phone rings... It's a lad from the local trade paper and you tell him to come up. You get out the half-empty bottle of Vat-52 you just left in the car when you came out of the door.

While you are pouring him a drink he tells you what a great book they wrote. He raves on for five minutes before you get a chance to tell him that the author of The Ques is a man named Flat Top Stanley Johnson, the title of your book is 'Battle Stations.'

APOLOGIZES PROFOUNDLY

He apologizes profoundly, confessing he hasn't got around to reading it yet and how do you like Hollywood? After another drink he leaves and you drink your drink reading a chapter from Anatole France's 'The Idiot Choly.' You write down a few addresses from the 'Houses for Rent' column and start out to look for your new home. The first stop is Beverly Hills. A bungalow on Hollywood Drive. A man answers the door and shows you the house. 'It's just what you want!' He tells you the rental and you nod in agreement.

'Oh, by the way,' he continues, 'would you mind if my daughter and I live in the upstairs apartment?' We will look after you fine and outside of Friday nights, when we have a few in to play bridge, you won't ever know we are in the house.

You tell him that you will think it over and let him know. You walk back to the waiting cab and give the driver another address. The next place you like even better than the one on Hollywood is a place called 'The House of the Sun.' It is sold until you hit the kitchen. He opens the pantry door and more red ants scamper to safety than Italians before a bayonet. You

Hollywood, Jan. 3.

You get off the

Chair for the

drive out to

Hollywood and

your new job.

It's December

and you have

just laid the

steamheat and

slush of the

winter butchery

on your arm

and your fingers

are already

developing an

itch. Your first

trip to the sun-

kissed paradise

of the West

and you wonder

why. You pass

orange groves,

driveway mar-

kets and palm-

shading inns.

This is for me,

you say to your-

self. You can

get yourself a

house in Beverly

with a swimming

pool and a but-

ler... What! I

need first of all

a good tailor

and some pongee

suits... Ice and

a request to Al

Jolson. You ride

down through

the hills and

reach the studio.

Five minutes

later the vice-

president in

charge of pro-

duction is say-

ing 'Hello' and

inviting you to

lunch. You walk

over with him

arm in arm to

the studio com-

missary and are

escorted into

the private din-

ing room. The

boss introduces

you to the brains

of the studio,

the head of the

story depart-

ment and a cou-

ple of the female

stars. The con-

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You

Al Jolson Goes Back Over Trail

(Continued from page 15)

nothing of automobiles or railroads. However, they are thoroughly at home in an airplane. It is not unusual for two friends to go to a movie and have dinner with each other. The sordid goal of the prospector and his dog-team are becoming as obsolete as the meetings in the United States. Prospector today make all of their long jumps into the wilderness by airplane. The last show that day was given for the patients in the Military Hospital. Although both Martin and I were dead tired, we enjoyed doing the performance more than any other of this long and arduous day. We gave other performances in Camps and outposts, the names of which I am not permitted to tell.

One poignant incident compensated me for all the hardships of the trip. While entertaining a small group of boys in an isolated outpost in the mountains of the Arctic, I was going through my routine of jokes and songs when Fred went into the camp of George Swaine. I saw Swaine in the distance about a year ago, and to this day, one of my favorites. When I reached the line "D-I-X-I-E, I Love You," an audible boom came from the mouth of the small group of boys which made up my audience. When I finished singing Swaine, the boys gathered around me with the exception of a tall, lank, youngster who had been with me for over 20 years old. He didn't join the group. He was crying. Naturally I went to him.

'What's the matter, son? I asked, "I'm singing as bad as all that."

'A rich Southern drawl I was. I could copy, he replied. "No, sir, Miss Jolson. No sir."

'Did you feel well?' I inquired.

'Yes, yeah, Miss Jolson,' he volunteered between sobs. 'It was only when you got to singing about Dixie. Well, Miss Jolson, it just kinda got me—thass all.'

'I can imagine and, brushing away a tear, "I could never let my buddies see you with a way. They'd swear I'm a spy."

Although I was touched, I couldn't help but smile brightening up—a smile also crept over his face—because I was reminded of the way King of the Mountains and the beach Arctic Ocean is an awful long way 'thru' miles 't'other side of Bummin'ham, Alabama.'

On my way South I made an important stop 30 miles outside of Birmingham, Alabama. You see, I promised that kid.

His instructor had received word that General

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Wed. — \$15,000 A RECORD!

Thurs.—\$30,000 A RECORD!

Fri. — \$18,000 A RECORD!

Sat. — \$20,000 A RECORD!

FIRST WEEK—A RECORD!

\$115,000

(Estimated)

NEW ALL TIME RECORDS!

\$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$ \$

Coming Soon

POWERS GIRL

CHARLES ROGERS Production

**Released Through
United Artists**

**COLUMBIA
RECORDS**

Personal Manager

HARRY WEINSTEIN

1619 Broadway, New York

Exclusive Management

MUSIC CORPORATION OF AMERICA
LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BOSTON

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • BEVERLY HILLS • CLEVELAND • DALLAS





When the history of the war is written, America will learn that—save for the armed forces—no group of people has made a greater voluntary contribution to the victory program than the men and women of the entertainment industry.

To the famous and the unknown, the veteran showmen and the youngsters, Congratulations to you and your organizations for an essential job well done—a job in which we are proud to have taken a small part.

Congratulations . . .

USO CAMP SHOWS
HOLLYWOOD VICTORY COMMITTEE
HOLLYWOOD WRITERS' MOBILIZATION
UNITED THEATRICAL WAR ACTIVITIES COMMITTEE
ACTORS EQUITY ASSOCIATION
AMERICAN ACTORS AND ARTISTS ASSOCIATION
AMERICAN FEDERATION OF MUSICIANS
AMERICAN FEDERATION OF RADIO ARTISTS
AMERICAN GUILD OF VARIETY ARTISTS
AMERICAN THEATER WING—CANTEENS—LUNCH TIME FOLLIES
ARTISTS MANAGERS GUILD
ARTISTS REPRESENTATIVES ASSOCIATION
ASSOCIATION OF MOTION PICTURE PRODUCERS
AUTHORS LEAGUE OF AMERICA
CHORUS EQUITY
DRAMATISTS GUILD
MOTION PICTURES WAR ACTIVITIES COMMITTEE
NATIONAL ASSOCIATION OF BROADCASTERS
SCREEN ACTORS GUILD
SCREEN CARTOONISTS GUILD
SCREEN DIRECTORS GUILD
SCREEN PUBLICISTS GUILD
SCREEN WRITERS GUILD
WRITERS WAR BOARD

Today, the entertainment world faces the future with grim confidence. We know our job in the days ahead is to work, plan, organize—until the final victory is won. . .

SEASON'S GREETINGS FOR A FIGHTING, FREE NEW YEAR



ESTABLISHED 1894

WILLIAM MORRIS AGENCY, INC.

NEW YORK • CLEVELAND • CHICAGO • HOLLYWOOD



Congratulations **VARIETY**

BOB HOPE

The World's Largest and
Most Beautiful Drive-In Theatre



A Full Summer Of 100%
Co-operation with the War Effort



*Season's
Greetings
From Canada!*

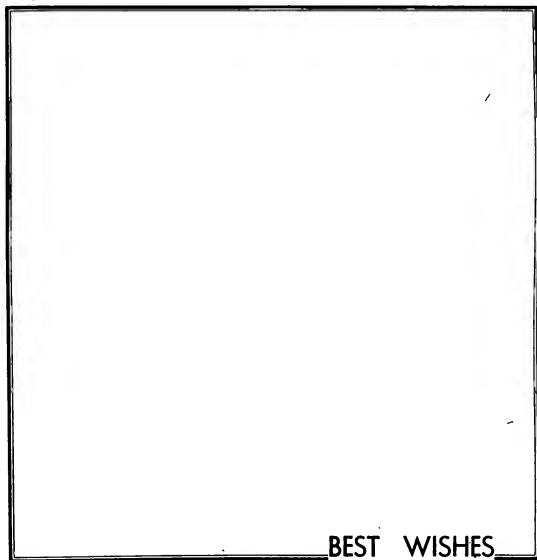
FAMOUS PLAYERS

CANADIAN CORPORATION, LIMITED

J. J. FITZGIBBONS, President

HEAD OFFICE

TORONTO



BEST WISHES

*"This Is the Army"
and*

Jimmy (Berlin)

MAINE AND NEW HAMPSHIRE THEATRES CO.



Pledges itself to continued co-
operation with the War effort
and service to the Public to keep
civilian morale on the highest level



JOHN J. FORD

Congratulations **VARIETY**

MARTHA RAYE

Mgt. WILLIAM MORRIS AGENCY

ESSANESS THEATRES

CORPORATION

Members, Amusement and Recreation Divi-
sion, Chicago Commission on National
Defense

We're 100% Out in the War Effort

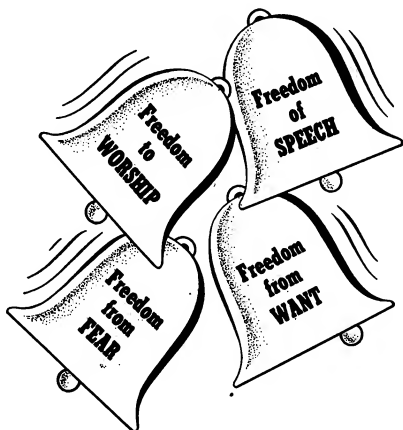
Loving Greetings to My Friends All Over the World

CHARLOTTE GREENWOOD

FLORENCE ROGGE

**ASSOCIATE PRODUCER
and BALLET DIRECTOR**

RADIO CITY MUSIC HALL—NEW YORK



LET THE FOUR FREEDOMS RING!

We deem it a great privilege to be a part of the motion picture industry, whose contributions to the war effort have indeed been many and noteworthy.

Our one aim this coming year is to do everything in our power to help win this war quickly—decisively.

Our one hope is that tyranny and bestiality shall be driven from the earth, and that mankind be privileged to enjoy the spiritual richness of The Four Freedoms, which this war shall and will bestow upon posterity as the just reward of victory.

Balaban & Katz

SEASON'S GREETINGS

SIDNEY FRANKLIN

SEASON'S GREETINGS

LINDA DARNELL

20TH CENTURY-FOX

ANGELUS PICTURES *presents*

"THE HANGMAN"

Directed by
DOUGLAS SIRK

Producer
SEYMOUR NEBENZAHL

Best Wishes

ANDRE DAVEN

Producer

20th Century-Fox

FOR VICTORY IN 1943!



NATIONAL THEATRES AMUSEMENT CO. Inc.
Charles P. Skouras

FOX WEST COAST AGENCY Corporation
A. M. Bowles

FOX MIDWEST THEATRES, Incorporated
Elmer C. Rhoden

FOX INTER-MOUNTAIN THEATRES Incorporated
Frank H. Ricketson, Jr.

EVERGREEN STATE AMUSEMENT Corporation
Frank L. Newman

FOX WISCONSIN THEATRES, Incorporated
Harold J. Fitzgerald

FOX MICHIGAN CORPORATION
David Idzal



SEASON'S GREETINGS
TO EVERYONE
EVERYWHERE

•
LANA TURNER

Season's Greetings

EUGENE FRENKE
PRODUCER

Greetings from

SAM COSLOW

Now Producing
 "HEAVENLY MUSIC"
 for
 Metro-Goldwyn-Mayer

BEN HERSH, Production Manager

JOSEF BERNE, Director
 and Staff

Producing Shorts for
 R. C. M. PRODUCTIONS, INC.
 Fine Arts Studio
 Hollywood, Calif.

SEASON'S GREETINGS

DOC MERMAN

Production Manager
PINE-THOMAS PRODUCTION

CONGRATULATIONS **VARIETY** AND SEASON'S
GREETINGS TO THE NATION'S EXHIBITORS

CURRENT RELEASE

"AMERICAN EMPIRE"

PRODUCED BY
HARRY SHERMAN
FOR
UNITED ARTISTS

JOAN CRAWFORD
JOHN WAYNE PHILLIP DORN

IN

"REUNION IN FRANCE"

WITH

REGINALD OWEN ALBERT BASSERMAN
JOHN CARRADINE ANN AYARS
J. EDWARD BROMBERG

SCREEN PLAY BY

JAN LUSTIG, MARVIN BOROWSKY

AND

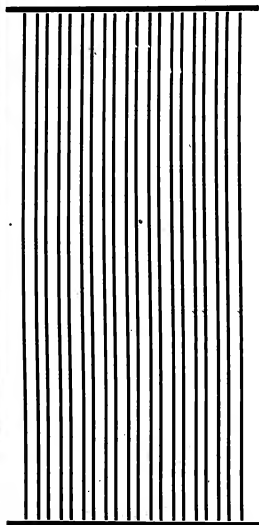
MARC CONNELLY

DIRECTED BY
JULES DASSIN

PRODUCED BY
JOSEPH MANKIEWICZ

A METRO-GOLDWYN-MAYER PICTURE

— let the bright
lights of freedom
burn forever!



WHITE WAY

ELECTRIC SIGN & MAINTENANCE CO.

— CHICAGO —

We Are Proud to Be Members of
The Amusement and Recreation Division of the Chicago Com-
mission on National Defense . . . Office of Civilian Defense . . .
Sixth Corps Army Area . . . Ninth Naval District . . . Red Cross
Drive . . . Army Emergency Relief Fund . . . Navy Relief Fund
. . . United Nations War Reliefs.

Thomas H. Clannery
President

Season's Greetings

Comerford-Publix Theatres Corp.

**EDWARD
EVERETT
HORTON**

*By Vote of the
Motion Picture Theatre
Exhibitors of America*

**ABBOTT-COSTELLO NOW TOP LIST
OF FIRST TEN BOX-OFFICE WINNERS**

By **LOUELLA O. PARSONS**
Motion Picture Editor, International News Service

Dec. 26, 1942

We vote full measure of thanks and appreciation to the public, motion picture theatre exhibitors, Universal Pictures, and our radio sponsor, Camel Cigarettes, for making this possible.

Abbott and Costello.

Personal Management: **EDWARD SHERMAN**

MERVYN Le ROY

DIRECTED

"Random Harvest"

METRO-GOLDWYN-MAYER

JOHN M. STAHL

"THE IMMORTAL SERGEANT"

20th CENTURY-FOX

Season's Greetings

JULES LEVEY

DAVID O. SELZNICK

RELEASING
THROUGH

UNITED ARTISTS

ROBERT HAKIM **RAYMOND HAKIM**

Producers

METRO-GOLDWYN-MAYER

ARTHUR HORNBLow, JR.

IN PREPARATION

QUO VADIS

GAS LIGHT

THE STARS CAN WAIT

MARY SMITH, U.S.A.

METRO-GOLDWYN-MAYER •

Season's Greetings

VICTOR SAVILLE

Metro-Goldwyn-Mayer

★ ||| We Are Proud Of ||| ★
★ ||| The Part We Have ||| ★
★ ||| Been Privileged To ||| ★
★ ||| Play In The War Effort ||| ★

W. S. BUTTERFIELD THEATRES, INC.

As a Michigan Institution providing entertainment for the past 37 years, this circuit is lending all of the support it can to the furtherance of the nation's war plans . . . so that VICTORY may be ours

* * * *

In every community where you find a Butterfield theatre, you find THE meeting place for ALL the people.

WILLIAM H. PINE--WILLIAM C. THOMAS

Producing
for
Paramount



BEST WISHES

WELCOME

Hollywood Agents

Continued from page 38

mark, and consequently will turn down parts that are offered them. This will leave possibly a great number of parts open, and they must be filled.

This is where the agent's in question clients come in. They won't be cast in a part that a Colman or Colbert should fill, but there will be plenty of featured roles they can fill adequately and studios will cast them accordingly. In this respect, the agent's commissions will mount over last year's. In all probability, and he will benefit by the ceiling.

Every agency depends upon a few big clients who pay its overhead, or a few clients who work continually and bring in enough to pay this overhead. Where big agencies now will have no more big clients to serve this purpose, and overhead will cut into the gravy train of the smaller clients, this other agent with lesser-known people will be in a unique position to make even more money, and get his people more work.

More and More New People

New opportunities will be opened for lesser-known personalities, under the new setup. A day of new people is dawning, and agents are going to sell more and more new people. Already, a talent search is on for unknowns to build, and some agents have turned over this new phase, the finding of talented newcomers, to certain members of their staffs.

There's a belief generally, among

agents, that many well-known players now in service will not regain their former screen positions when the war is over. They'll have to start all over again at scratch. If this is true, and such a situation does come to pass, these lesser lights and present unknowns will rank high on the screen in the future.

Even in the light of this possibility, though, agents are stymied. The Screen Actors Guild has cut down all original agreements between player and agent to one year, and few agents are willing to take a chance with new talent, build him up for future selling, when there's always the chance that the new player may do an about face and go with some other agent at the end of his contract with the agent who found and developed him.

Radio Agents Notably Hit

Due to the salary ceiling, radio agencies in particular will suffer, since they have among their clientele personalities under contract to studios. Studios will be unwilling for their contract players to appear on the radio, since such appearance brings that individual nearer the ceiling mark, and rightfully they will want their people to appear in pictures for the company's benefit up to and passing it at all possible the salary ceiling figure. Since most studios control the radio activities of their contractees, they can prohibit them from guesting on the air, and the radio agency, as a result, will be the loser.

Curtailment of film by the Government will directly effect every agent.

Less pictures will be made; therefore, less roles available for his clients. Elimination of B-pictures, too, will curtail freelance activities, for many players work only in these smaller-budgeted films. Because there's less production, bit players won't work so much, and this may be the death-knell of some of the small agents, who fumble on their lists only these bit players.

An aspect of the B's is the fact that for years they've been used to develop new talent, and agents have used such pictures freely as proving grounds for certain of their clients. On many occasions, they've so planned their selling campaign of these particular clients that they've depended upon the B's as showcases for their wares, and have sold clients to major studios at handsome figures as a result of smart build-ups in these films. Now that B's no longer will be made in such profusion, agents are up against new difficulties.

No more optional raises on contract people under the new ruling is another headache for the agents. It's up to him to calm his client when the boost is not forthcoming, to advise him what to do. Until this particular point has been clarified by the Government, there isn't much the agent can do in the matter, apart from holding clients' heads, and restraining him from refusing to work under the theory such failure by the studio to pay the increase automatically breaches the contract. Agent's level-headedness here will be important, for he can dictate subtly his client's attitude toward the studio.

Clients dropping out to enter the service after big building up on agent's part, or even without this buildup, is proving a serious problem to every artist's representative.

Some already have lost as many as one-half their list, with more scheduled to go almost any day. This, of course, isn't peculiar to the agency biz; every business concern is feeling the loss of valued employees, but to the agent it's particularly serious matter, since his livelihood depends upon the commissions his list of clients bring in. The draft makes it particularly difficult to try to build up new talent, for such talent may be taken at any time.

Not the least disturbing element for agents is the gas rationing situation. Here, every agent is drastically affected, for the selling of his clients depends upon the personal contacts he makes while he's daily in the studios. What cannot be done over the telephone he can accomplish easily in a face-to-face conversation. The luncheon table is a great selling ground, and so, too, the informal chats with directors and producers either in their offices or whom he meets inadvertently while cruising the lots.

Free lance clients require much peddling, and often an agent must make 10 to 15 trips to a studio before he sells a player for a certain part. Under gas restrictions, this he can no longer do; nor can he visit as many studios and see as many directors, producers, casting directors and others with whom he does business. Particularly for the one or two-man agencies is this proving a hardship, for now they cannot make the rounds that their business requires.

Just to Add to Their Woes

As though the agent isn't faced with sufficient trouble and gloomy outlook, there's the very likely possibility—which many agents believe will become an actuality—of studios forming stock companies of their own out of town, and training new talent into which they dip for casting in new pictures. Such a move would tend to entirely eliminate the agent's services, and wholesale practice of this would cut again into agents' ranks, for some could not stand up under it.

For many agents, the prospects of 1943 are not overly rosy, and all are faced with problems that never before have arisen. Salary ceiling, curtailment of production as a result of film limitation, losing much talent to the war effort, gas rationing, these are only a few of the more serious exigencies confronting the agents of Hollywood. To offset losses already imposed, new avenues of income are being tested, such

as story sales now being concentrated on in a manner never before attempted.

In one respect, services of the agent can be more valuable to clients than ever before. Advice can be offered now on matters never previously considered, for now his experience may be drawn upon in planning for the future, in respect to pictures, money matters, clients' attitude toward studios. The day is at hand where the agent must offer services and conduct his business on a plane entirely new to him. Agency life is in for an uprooting of old standards and methods.

War Plants Placarded In Pitt's 'Commando' Exploitation Campaign

War angle was stressed in the heavy pre-opening exploitation campaign staged by Columbia on the screen of 'Commandos Strike at Dawn', which opened last week in the J. P. Harris theatre, Pittsburgh. Cooperation of the city's Chamber of Commerce was obtained, with initial show earmarked as a benefit for Pittsburgh's newly-launched Veterans Club center.

All war plants in the area were heavily covered with announcements. Drive set by David Lipton, Columbia ad-publicity chief, and Frank Rosenberg, exploitation manager.

Nix Sunday Pix For Soldiers in Pa. Capital

Harrisburg, Pa., Jan. 3. There will be no Sunday films for soldiers in Pennsylvania's capital city, USMIs having rejected plans of the USO for opening at least one downtown theatre for the exclusive use of men in uniform on Sunday afternoons.

The USO did, however, obtain permission to use the Forum of the State Education Building for Sunday concerts by the Harrisburg Symphony Orchestra under the direction of George King Raudenbush. Concerts will get under way early in January for the exclusive entertainment of soldiers from nearby army camps.

Congratulations!

FROM

THE STAFF
OF THE
ROCKY THEATRE
NEW YORK

GREETINGS

RUSSE MARKERT
OF
RADIO CITY MUSIC HALL
NEW YORK CITY

pat casey

OFFICE OF THE
PRESIDENTAFFILIATED WITH
ALLIED STATES ASSOCIATION
OF
MOTION PICTURE EXHIBITORSALLIED THEATRES
of ILLINOIS, Inc.1325 SOUTH WABASH AVENUE
CHICAGO

Proud To Be Part Of
The Fine Record Of
SHOWBUSINESS
In The War Effort
And
CO-OPERATING
100%

Very sincerely yours

JACK KIRSCH, President,
Allied Theatres of Illinois, Inc.Executive Board,
Amusement & Recreation Division,
Chicago Commission on National Defense.

We're starting our 8th year
as America's greatest Home of
2-for-1 shows
with the first big hit of
1943...

**"STAR SPANGLED RHYTHM"**

The Paramount Musical Comedy of All Time

IN PERSON

BENNY GOODMAN

AND HIS ORCHESTRA

EXTRA ADDED ATTRACTION

FRANK SINATRA

NEW YORK

PARAMOUNT THEATRE

TIMES SQUARE

Robert H. Wellman
Managing DirectorHarry Levine
Bookings Manager

Best Wishes

CEDRIC HARDWICKE

SEASON'S
GREETINGS



**FABIAN THEATRES
CORPORATION**



Suite 2101

1501 Broadway

NEW YORK, N. Y.

The Same Old
Greetings From
the Rialto,
New York City



*Arthur
Mayer*

An organization that is proud to be
part of the great war effort of

SHOW BUSINESS

* * *

Co-operating in every drive . . . in
every activity.

VAN NOMIKOS

THEATRES

CHICAGO, ILLINOIS

SEASON'S GREETINGS

ANN CORIO

NOW-LIMITED PERSONAL APPEARANCE TOUR

SOON TO BE STARRED IN MONOGRAM'S

"SARONG GIRL"

Season's Greetings

BETTY HUTTON

SOL LESSER

HAS THE HONOR TO PRESENT
IN ASSOCIATION WITH THE
AMERICAN THEATRE WING WAR SERVICE, INC.

STAGE DOOR CANTEEN

In which Broadway, Hollywood and Radio join hands in presenting the greatest array of stellar talent ever seen in a motion picture.

RELEASED THROUGH UNITED ARTISTS

BORIS MORROS

S. P. EAGLE

PRODUCERS

20TH CENTURY-FOX

It's the year's greatest **MUSIC-HALL** **HAVANA**



featuring
KENNY BAKER ★ **PATRICIA MORISON** ★ **BELITA FRICK and FRACK** ★ **Irene DARE** ★ **Danny SHAW**
Eugene TURNER ★ **Ted FIO RITO**

Directed by **LESLIE GOODWINS** Musical Numbers Directed by **Dave Gould**
 Supervised by **Wm. G. SHAPIRO**
 Screenplay by **Jerry Cady**

30% OF COL. '43 PIX WITH WAR THEMES

Hollywood, Jan. 3.
 War themes will take up 30% of the spring and summer production schedule at Columbia, according to Harry Cohn, presy, with upped budgets in the top brackets. Other program alignments are comedies, 35%; dramas, 20%; musicals, 15%; and the rest miscellaneous.

Top features on the new slate are 'Attack by Night', 'Salvage', 'Women at War', 'Wingmates', 'Victory Caravan', 'Knights Without Armor', 'Appointment in Berlin', 'House in Stalingrad', 'Dear Mr. Private', 'Officers' Candidate School', 'The Land is Bright', 'Jubal Troop', 'Heart of a City', 'Tropicana', 'The Cover Girl', 'Our Friend Curly', 'Concertina' and 'Mississippi'.

FOOTE, CONE & BELDING ALL SET IN L & T SHOES

Emerson Foote is president of Foote, Cone & Belding (Formerly Lord & Thomas). Fairfax M. Cone, chairman of the executive committee, and Don Belding is chairman of the board, under the new setup. Trio took over the famed advertising agency on Jan. 1, when Albert D. Lasker, principal owner, retired to devote himself to public affairs.

Foote, Cone and Belding were the executive vice presidents in charge of the New York, Chicago and Los Angeles office of L & T, respectively. They will occupy the same quarters and retain the same personnel. All three are originally from the Coast.

Shifts in agency accounts were scheduled for announcement on Monday (4), although most of them are retained, including RCA.

Metro's '43 Starters

Hollywood, Jan. 3.

Metro starts the new year with two pictures rolling on the first working day, 'Girl Crazy' and 'Faculty Row'.

Mickey Rooney, Judy Garland and Tommy Dorsey and his band are tops in the 'Crazy' film. College picture is a three-way comedy-drama with Herbert Marshall, Mary Astor and Susan Peters in top spots.

WHAT DO YOU THINK?

CONRAD VEIDT

Congratulations

VARIETY

B. G. De Sylva

RICHARD BLUMENTHAL

ASSOCIATE PRODUCER

"THE CRYSTAL BALL"

"CHINA"

"LADY IN THE DARK"



HOLIDAY GREETINGS

RADIO CITY MUSIC HALL

ROCKEFELLER CENTER

"SHOW PLACE OF THE NATION"

THE SOCIETY OF INDEPENDENT MOTION PICTURE PRODUCERS...

"United in determination to enhance and protect the art of motion picture producing . . . to encourage creative talent . . . to maintain economic equality . . . to foster broader public appreciation . . ."

WILLIAM CAGNEY
CHARLES CHAPLIN
WALT DISNEY
SAMUEL GOLDWYN
ALEXANDER KORDA
SOL LESSER
MARY PICKFORD
DAVID O. SELZNICK
HUNT STROMBERG
WALTER WANGER
ORSON WELLES
LOYD WRIGHT, president
JOHN C. FLINN, executive secretary

New York
1775 Broadway

Hollywood
1040 No. Las Palms

C. M. Woolf, British Film Financier, Dies Suddenly, Aged 63

London, Jan. 3. Charles M. Woolf, joint managing director for General Theatre Corporations and Gaumont-British Pictures, died here on Dec. 31 after a brief illness. He was 63 years old. A heart ailment is blamed for his sudden death, which shocked picture industry circles because he appeared in good health only last summer.

Woolf was an outstanding figure in the British picture business for the last 23 years. When he left Gaumont-British in 1935, Woolf had no intention of returning to the distribution business. But shortly thereafter he built up General Film Distributors which acquired a major interest in Universal Pictures (of the U. S.), his corporation investing around \$1,800,000. Part of this deal set up G-F-D as the sole distributor of Universal product in Great Britain.

Later General Film became associated in the British Pinewood Studios and numerous other companies which operated that plant. The Oster Brothers, then controlling Gaumont-British, withdrew from the producing and distributing end of the business, and Woolf guaranteed half of the finances needed to turn out screen productions he made with Gaumont's collaboration.

Woolf was widely known in New York where he had visited on several occasions. He conferred with Joseph Seidman, Universal vice-president in charge of foreign sales here, when the latter was in London last summer.

Originally in the fur business, Woolf started in the picture industry when he originally invested about \$1,000 in the W. & F. company. It was after this company's business exceeded \$500,000 the first year he began to take the film business seriously. Soon afterwards he secured the exclusive contract to distribute Harold Lloyd films in Britain. In 1928 Woolf sold his interest in Gaumont-British for nearly \$2,000,000 and became joint managing director of that corporation.

His Old Self Again

Hollywood, Jan. 3. Bill Elliott shuffles off the old role of Wild Bill Hickok in his future westerns at Republic and goes in for straight cowboy pictures under his own name.

Elliott starred in a Wild Bill Hickok series at Columbia before moving to Republic. His new films will be based on early western back-grounds.

LENA HORNE

*Sends SEASON'S GREETINGS
TO ALL HER FRIENDS..NEW AND OLD*



**FEATURED IN METRO'S FORTH-
COMING PICTURE, "CABIN IN THE
SKY" (SOON TO BE RELEASED)**





It's Coming

"THE OUTLAW"

Season's Greetings from

WILLIAM KOENIG

20th Century-Fox

Films' First \$100,000,000

Continued from page 43

officials were appealed to in an effort to speed up accounting of sales.

\$100,000,000 in Premieres
One of the most 'profitable' plans of the month were the 'war bond premieres' of important pictures. Distributors contributed the pictures; exhibitors contributed the theatres. Those 'free' shows—admission by bond purchases—were

credited with close to \$100,000,000 in bond sales.

Another effective idea was 'Free Movie Day' (Sept. 22) when thousands of theatres gave a ticket premium to bond buyers. Showmen worked harder to give away their tickets than to sell them.

While the 'Stars Over America' cities had their gala star-days, hundreds of villages and towns of

the four-roules organized their own local troupes to put on bond shows. Local bands, local radio personalities, sports favorites and prominent townsmen piled into buses and played the cross-roads circuit. 'American Ranger' squads were formed to raid the countryside.

'Junior Commandor' in one city sold \$200,000 worth of bonds, as part of a school campaign.

Churches joined the drive. The Jewish New Year was the basis of a campaign that netted big returns. Labor Day, Pershing's Birthday, Carol Lombard Day, Retailers' Day, War Heroes' Days, War Mothers' Nights, Block Parties, Autograph a Bomber, Victory buses and street cars, hundreds of parades; thousands of mass meetings; autographed star photos offered over radio; auctions of everything from pigs to auto tires—these are but a few of the highlights of the campaign.

The Dictators were 'nailed in their coffins'; they were 'banged'; they were 'burned'; they were 'tossed over Niagara Falls'.

Thirty days of effort, constantly growing in intensity as the end drew nearer and the goal moved farther away!

Needed \$1,878,000 Per Hour

Seventy-two hours before the finish, an S.O.S. went out—bonds must be sold at the rate of \$1,878,000 per hour to hit the quota!

Special newswire releases were rushed out—Ambassador Grew making a fine appeal. (Those newswires did a grand job in September). President Walsh of IATSE wired all his union heads urging bond purchases from union funds and by individuals. Company heads, appealed to banks and others. Every company and executive in the movie industry by that time had bought every dollar's worth of bonds that the law allowed. Mayors were asked to invest city funds; estates were tapped; bond rallies were being held among employees of every company; Charles Laughton put on the longest broadcast on record—from 6 a.m. to midnight, selling bonds over the air. Last-minute rallies were held in theatres; Hollywood Victory Committee rushed out an eighth tour to mop up the Pacific Coast towns; urgent meetings in Washington to have Federal Reserve push through all September sales before midnight Sept. 30; more 'bond premieres' scheduled; big war plants urged to rush through their payroll savings bond sales; W.A.C. state chairmen arranged to fly last-minute bond-money to their Federal Reserve centers—every hole was plugged; every bond-dollar searched out!

On Sept. 29—covering Sept. 28—the Treasury reported \$60,265,000, bringing total to \$700,023,000... still \$75,000,000 short!

On September 30—for Sept. 29—the report showed only \$27,477,000—with one day to go!

At midnight, Sept. 30, the drive

had its final rally at Madison Square Garden. Tired workers and worn start tried hard to pile up more millions—but the Garden rally produced only some \$3,000,000. The goal was still in doubt!

Assistant Secretary of Treasury Harold N. Graves made a speech lauding the industry's effort, regardless of the quota.

And then came 12 hours of suspense—waiting the final figures from Washington. It was known that there had been a last-minute cloudburst of sales and that every Federal Reserve bank put on extra clerks and remained at work beyond midnight.

Late on Oct. 1 came the flash—the last day's sales were over \$110,000,000! The grand total, \$838,250,000—the quota was passed!

Out of 46 states, 43 hit their quota, a new record!

Secretary Morgenthau, in paying his tribute, called it an 'outstanding success' and pointed particularly to the fact that during September more than a million workers had been added to the payroll savings plan, and that the whole campaign had

brought about an awakened public interest in the total war effort.

The industry was groggy—but happy!

'Behind every sales campaign there is a 'cost sheet'. The industry has refrained from saying what the September war bond drive cost. Perhaps, it doesn't know. 'Variety' early in the month estimated that the effort would set the industry back \$250,000. For once 'Variety' under-estimated. A closer figure would be \$1,000,000. Among the items that will never be tabulated are what the theatres spent for bond booths, lobby displays, extra newspaper space, extra help, lost box-office returns on free shows; what the trade papers contributed in pages and pages of advertising and news coverage; what the stars and other traveling representatives spent over and above the nominal expenses allowed; the extra expenses of the newswires; the losses of the producers through delayed production and contributed manpower.

'We don't know what it cost,' says S. H. Fabian, director of the drive, 'but whatever it was, it was worth it.'

ROBERT EMETT DOLAN

RELEASED

"HOLIDAY INN"

"STAR SPANGLED RHYTHM"

"ONCE UPON A HONEYMOON" (RKO)

IN PRODUCTION

"DIXIE"

"LADY IN THE DARK"

**LEON LEONIDOFF**

10th Year Director of Production
RADIO CITY MUSIC HALL, NEW YORK

SEASON'S GREETINGS

ASTOR PICTURES CORP.

R. M. SAVINI, PRESIDENT

130 W. 46th St., New York

FRED BELLIN,
Sales Manager

JACK KOPFSTEIN,
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16mm Dept.

MARIA MONTEZ

Management

LOUIS SHURR AGENCY

Current release "ARABIAN NIGHTS"
In production "White Savage"
UNIVERSAL RELEASES

SEASON'S GREETINGS

+

Paramount Theatres Service Corporation

+

PARAMOUNT BUILDING
NEW YORK

A SALUTE

— to —

—Those Wonderful,
Talented Men and
Women of Show
Business

(The Backbone of Show Business at War)

—Are **NOW** Giving Their All,
Time, Talent, Effort, to Show Business
At War
Strengthen Civilian Morale

—And Entertain
The Armed Forces
At Home and Abroad!

(This Space Donated by a Showman)

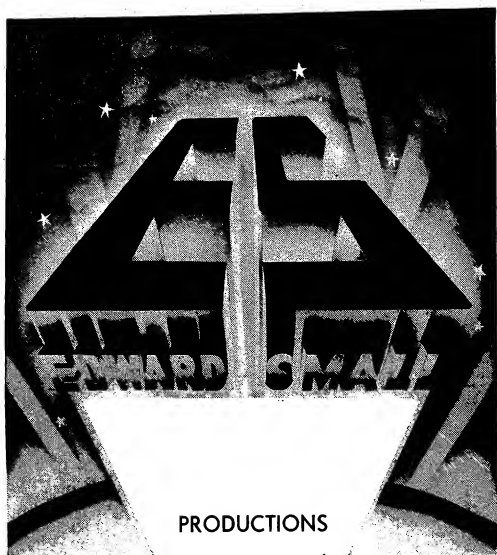
IF YOU'RE
In-the-Money
NOW,
CONTRIBUTE
TODAY
to
Any or All
of
SHOW
BUSINESS'
SEVERAL
CHARITIES!

VARIETY WILL
FURNISH NAMES
ON REQUEST!

RIALTO CHICAGO



100%



PRODUCTIONS

RELEASED THRU

United Artists

JIMMIE McHUGH MUSIC

in RKO's
**SEVEN DAY'S
LEAVE**

and forthcoming
Paramount

HAPPY GO LUCKY

and (non film)

**THE
TULIPS
ARE TALKING
TONIGHT**

ABC MUSIC CORP.

SEASON'S GREETINGS

ROBERT Z. LEONARD

METRO-GOLDWYN-MAYER

ERROL FLYNN

CURRENT RELEASES

"GENTLEMAN JIM" WB
 "DESPERATE JOURNEY" WB

COMPLETED

"EDGE OF DARKNESS" WB

V

Behind Uncle Sam with an outstanding record in War Bond sales . . . and whole-hearted support of all Civic and National war activities.



WARNER BROS. CIRCUIT

CHICAGO—WISCONSIN—INDIANA ZONE



JAMES E. COSTON
 Zone Manager



ALLIANCE THEATRE CORPORATION

is grateful for the privilege of being part of the nation's war effort . . . and is proud to have been responsible for the sale of over \$400,000 worth of war bonds . . . to have co-operated in the collection of scrap . . . to have given our screens for Government films and our lobbies for Government posters . . . We pledge our full cooperation in the future . . . to the end that victory be won and liberty assured for all.

S. J. GREGORY

231 SOUTH LA SALLE STREET
 CHICAGO
 ILLINOIS

**U. S., BRITAIN SPEED RADIO AMITY.
N. Y. BBC OFFICE VITAL LINK**

**INTERCHANGE OF PROGRAMS
GREATLY BETTER UNDERSTAND-
ING BETWEEN DEMOCRACIES**

By **LINDSAY WELLINGTON**
[North American director of British Broadcasting Corp.]

Visitors to the 33d floor of the International Building, in Radio City, where just now walls are being knocked out to accommodate the BBC's almost hourly-growing staff, emerge often a little dazed from the experience. A good deal is going on. The powdered plaster and intestinal-looking trails of engineer's wiring; whirling recording and playback turntables; overbrimming baskets of newstype; the hurrying commentators all make for an impression of purposeful, if bewildering, activity.

Some of our visitors frankly 'don't get it.' They may glimpse, on a typical morning, someone who looks like Mrs. Roosevelt (and is, disappearing seductively well ahead of time, into a studio: through another door emerges a group of uniformed French-Canadian commands (their leader bearing a strong resemblance to the historic Captain Dreyfus), chattering about the broadcast they have just made on the radio, and another group, in the Dieppe raid. In front of the receptionist's desk in the foyer, an impromptu dance recital is being given by two little Indian girls in colorfully beaded leather tassets.

As an interesting 'cross fade' for the noise of the tom-toms on which their guardian beats time for the little girls, the voice of Hitler suddenly blasts down the corridors. No, it is not an overseas pickup, but a fascinating accurate parody of the house-painter done, with swish overlines, by a famous Czech comedian who has been making a record to be broadcast to his fellow countrymen over the BBC from London. Add messenger boys with pyramids of sandwiches (broadcasters never eat at home), elbowing bearded European diplomats from the occupied countries; throw in Adolph Menjou, Elsa Maxwell, and a few businesslike newspapermen and sports commentators, and you have the see what the corridors of the New York BBC are capable of.

STARTED YEAR-AND-HALF AGO

'Variety' has asked me to explain this timely development. It has all occurred during a crowded year-and-a-half, dating back to the years when the BBC had an office in the British Empire Building, which was established to lead, as it was confidently expected, to friendly working arrangements between the two countries in the broadcasting field, whenever (let us say) a monarch was crowned in Westminster Abbey, or some other royal ceremony took place—either by the BBC, or by the Mississippi, or a dirigible exploded, or something really newsworthy happened. The BBC's American broadcasts were at historic high-spots in the news. Raymond Gram Swing was engaged quickly interpreting normal American affairs and news items.

While in charge since Sept. 1, 1941, of the BBC's American development, I have seen this limit, limited measure of cooperation proposed, and I have been convinced of its historic necessity. In its place has grown a versatile mechanism, physically resembling the self-contained, mobile, portable, and easily transportable television sets of the American cities, but having also the flexibility and scope of a N. Y. broadcasting station. It deals with the news, and the news alone, in English. Hence the rush of commentators in our corridors thence also the polyglot "output" of the BBC microphones in New York via radio and television.

Including a temporary home provided for the press conference, the building has been used for many purposes, and has been found to keep pace. From a pre-Pearl Harbor staff of five, we now look over the BBC Anglo-American Broadcasting Service from a staff of twenty-five.

Part of almost any day's circuit telephone conversation with London BBC concerns the whereabouts of British broadcasters either flying over to join our staff, or returning to Britain after visits to this country undertaken to gather broadcasting material at first hand or to study methods of coordination, which the growth of traffic on the two-way trans-Atlantic radio highway has made imperatively necessary. Morris and I make the point, incidentally, that the inquiry also concerns American going to London to undertake new roles in the British broadcasting picture. Morris Gilbert, the American writer, was one of the most recent

VARIED PROGRAM FOR UNDERSTANDING

But, as our candid friends sometimes demand, what of it? What does it all mean, over and above war-time exigencies and mushroom growth? Well, I don't propose to trespass on Variety's space with the long-range implications of the matter. Suppose we take it in its simplest immediate terms. The East End of London is a city of 1,500,000 people, the stream of eastbound traffic accelerates for several reasons, the strongest being simply the desire of Britons to know what is happening over here; to get nearer to the realities of American life. Thus it came about that news-boys and news-women, and the "news" itself, have become a phase of the war, crowd our corridors—men and women like Paul Schubert, Kenneth Crawford, Alexander Uhl, Dorothy Thompson, Lisa Sergio—or pass through our control boards as voices headed Londonward from Washington, as in the case of Irving, Ernest K. Lindley, John Purcell, or Eric Seaward.

lands of Europe, but, in addition, it is BBC New York's function to organize and clear over the airwaves many types of news and special events programs, corresponding with the many different services and purposes of the BBC as operating in Britain.

[illegible]

The presence of the American Armed Forces in Britain has increased this trend. It is for them, principally, that the New York office arranged to cover, with Don Dunphy at the mike, all of the World Series baseball games, and subsequently the Army-Navy football game. For the first time, on Nov. 28, such special sports commentaries began to be relayed over the Mediterranean for the U. S. Forces in North Africa. But the presence in the line-up at the N. Y. end of so many representative Americans taking part in two-way broadcasts with their British opposites on such programs, for example,

Humor of 25 Years Ago and Today

By TOM HOWARD

Is the comedy of today different from the comedy of 25 years ago? With a few exceptions, I would say no.

To prove my assertion, let me call your attention to the show now playing to packed houses on Broadway. I refer to that musical, 'Star and Garter.' There are several scenes in this show that I did 25 years ago and the audience is still laughing at them. The only difference is we played them to \$1.10 top and Broadway is getting \$4.40.

In a comedy sketch, a lot depends on how it is presented. Dressing and lighting a sketch always help. Of course, there are some sketches of yesteryear that would not go at all today. But you'll find, as a rule, they never did go very well even in their day. Then there are sketches that are dated, the situation or lines belonging to another era. Such material would not go today as times have undergone drastic changes; but the good solid hokum, dressed up and presented by a good comic, will always stand up.

One of my pet peeves is to hear some one say that's an old gag. I have always contended and always will, for that matter, that a gag is not old to the person who has never heard it, and a gag is not new to the person who has heard it even if he only heard it once. I am at present telling the same gags on my radio show. 'It Pays to Be Ignorant,' that I told 25 years ago and they still get laughs . . . and I mean belly laughs.

I have heard radio shows and have seen stage shows where the listeners howled their heads off only to read in the paper the next day a panning of the show because it was composed of old gags or it was *hokum* (new word for *hokum* today is *corny*). Still low comedy, or *hokum*, is and always will be the most popular form of comedy; that is, for the real honest down-to-earth people who really support the theatre and who make up the biggest part of our radio audience.

'Smart' or Just Funny?

Yet, despite this fact, our critics look down on this form of comedy with contempt. Our other class of comedy is what our critics call smart or clever. This comedy, which doesn't get the laughs that low comedy gets, does have a certain following—people who enjoy the smart stuff, such as our first nighters or our critics. They get a few snickers listening to it. It gives them a chance to turn to their companion and remark with a slight smile: That's a clever line. They feel in doing this that they are advising their seatside neighbors to do the same. It is a sign of intelligence. In other words, they are leading their neighbors.

they are feeding their own ego. The truth is that they enjoy hokum as well as the next, but to admit this would put them in a class with the people who laugh so loudly at the corny stuff. I have seen a person sit beside a person in a show who was laughing his head off at a certain gag or situation, and they would look at them with an expression on their face that said, 'Why, you poor sap, you must be from the sticks.' Then the person who is laughing may turn and look at his neighbor, get a look at his expression and close up like a clam. He has a feeling that he is doing something wrong when all he was doing was enjoying himself, which he paid to do. In other words, the smart guy spoils the evening for the honest, down-to-earth person.

Another guy who gets under my skin—which at my age is very loose—is the kill-joke who can't wait to tell the person he's kidding a gag. Oh, that's an old gag. There may be a few better ones out there, but I don't know them. And at this point—killer just must be smart and make the teller of the gag a little sheepish by trying to convey the fact that he's heard the gag before. I don't know if you've ever heard a gag before, he would have lived just as long as he had listened to the gag and at the finish made a real effort to laugh. This would not have cost him a cent and he would have been able to get a few people to laugh and feel a good fellow. But I suppose we will always have these people who are always trying to show how smart they are and who are only kidding you, are panned by their supposers and friends behind their backs.

So let me finish (which if you are no doubt glad to do) by saying that people of today will laugh at the same thing that people of 10 years ago would not. I have lived for my own experience of 35 years in the business of comedy.

as 'Answering You'—originated for American listening, and 'Brains Trust'—intended for home listening in Britain) is proof enough of the growing interest of the trans-Atlantic home audiences in each other's affairs.

Leslie Howard, or J. B. Priestley, or Harold Laski, may find himself answering a N. Y. tax driver's questions at the mike; H. V. Kaltenborn may face, at 3,000 miles distance, a London bus driver, the Chef of the Savoy Hotel, or the King's Physician.

ANGLO-AMERICAN GIVE-AND-TAKE

So it goes with the purely Anglo-American give-and-take. Such features as Alitalia's cocky 'Uncle Sam at War', done often at first hand in America's factories and camps, and sent recorded to Britain for broadcast on the radio, since, as we have seen, the English listeners, as only readers can, the stirring cohesion of this democracy under war pressures. Visiting London staff broadcasters of the BBC immediately have gone 'hunting with a mike' and brought back vivid closeups of America at war. Programs showing how the American people are coping with the war, and how they are sharing it, and how they are launching is accomplished in an American way. The American people are taking their place side by side with a Navy Day parade, or an explanation for British listeners (quite at first) of America's electoral system. Thus the traffic shifts for eastbound broadcasts tonight. But beside the home audience, the American people are also being heard by other (as recent broadcasts to Italy remind us) is to maintain ceaseless pressure on the radio front. So New York channels much material in many languages for relay into the European countries and also to South America. Talks addressed to the French, the British, the Belgians, the Dutch, the Poles, the Czechs, the French (for whom Conrad Thibault recently sang a new de Gaulle song), the Poles, and other groups are being broadcast. The American people are taken as an important place in the framework of victory.

But let us, in the Horace Greeley tradition, turn for the moment westward, and look Americanward from the British shore—for the developments we have sketchily covered are not confined to the Atlantic. Two wholly different conceptions of broadcasting, the BBC's and America's (the latter governed by the Federal Communications Commission, which owns no privately owned stations), have found it entirely possible to accommodate each other. Beside the 'public domain' high-spirited broadcasts of King George VI or Prime Ministers Churchill, which rival networks and stations share alike, there has come into existence a sort of program pool (in the form of BBC's North American Service) upon which American stations draw for their own use, and which also carries news and special broadcasts. Both the material of the program itself, and also technical adjustments such as scheduling, are made in Atlantic City, where the BBC's 24-hour, seven-evening spread between Greenwich and the Golden Gate, are designed to meet American requirements. Seven and eight hours of the program are carried by the 'British Overseas service' from Britain, supplemented by ingenious adaptations of other facilities of the 20-hour world service of the BBC. In this instance, the use of the world service in service to Africa, for the purpose of beaming supplementary programs as required at hours not previously scheduled, to the North American continent. All in all, hundreds of thousands of Americans are able to receive the BBC's London programs come thick and fast in an especially competitive locality; for instance, N.Y., where often on a given day the BBC's network is heard on as many as 70 radio stations, different, non-competing BBC broadcasts. The BBC's best producers, scriptwriters and news commentators, hard pressed as they are to produce material for the world service, are in Britain underground without ever stopping it, have worked still harder to meet the growing demands by American broadcast stations.

300 U. S. STATIONS CARRY BBC SHOWS

Nowadays, at a conservative estimate, some 300 stations in Continental United States, Puerto Rico, Alaska and Hawaii carry BBC programs, with the number of broadcast hours averaging 350 a week. In many cases these demands were inspired quite naturally by the presence in Britain of Americans in uniform, dating back to those distant days when there was an American Eagle Squadron flying with the R. A. F. and giving rise to the BBC's 'Weekly Visit to the American Eagle Club,' together with the 'Stars and Stripes' which came into existence about the same time. Both continued to be dealt along with the weekly 'Answering You' discussions, already mentioned, on the Mutual Network.

But while the BBC is delighted to be the 'radio host' to U. S. soldiers in the teeming Red Cross Clubs that have sprung up everywhere in Britain, the wide-angle picture of the British people which only feature programs can present for American listeners has become increasingly important. The striking radio closeups which Norman Corwin broadcast while in England, and which he is continuing over CBS now that he is back in America, no doubt helped stimulate an interest already active.

There is in the offing a unique exchange feature between the two countries. In which, if all goes well, pictures of the two countries will be treated by CBS producers in America and by BBC producers in Britain, in alternating sequence and in alternating order. The first to be shown in America will be the current 'Britain to America' weekly feature, designed to cover many different phases of maritime reality in Britain. It will be narrated by the well-known BBC radio personality Beatrice Lillie, John Gielgud, Ralph Richardson, Laurence Olivier, Robert Donat and many others.

One such program typifies them all. Titled 'The Thousand and One Voyages of the *Queen Mary*', it traces the epic progress across the Atlantic and its perils by an American ship, the *Queen Mary*, carrying an important war cargo. The cargo arrived undamaged; the ship and her crew did not. It is, I think, proof of practical Anglo-American co-operation that such stories can be told so vividly told, and that a viewer of such a program can hear them

COMMERCIAL RADIO'S BIGGEST CLIENT TODAY IS UNCLE SAM

(Continued from page 97)

feeling. An American has his choice of how to praise the Lord.

So now we come to the second three words: "Pass the ammunition." You say—What ammunition? I'm not in the army! I'm not handling the big shells and bombs in the Artillery or the Air-Force! ... Oh yes you are, brothers and sisters, yes you are! ... Because all ammunition doesn't go 'Boom, Bang, Crash.' Sometimes it just goes 'Jingle, Jangle, Jingle' ... that's when it's the small change you put out for your stamps. And that's ammunition! ... And sometimes it goes 'Clankety, Clankety, Clank' ... that's when it's the scrap metal you're dragging out of your cellar. And that's ammunition! ... And sometimes it doesn't make any sound at all. And that's when it's your zip-your-lip ... and stop repeating like war rumors you've heard! And all that is ammunition, the ammunition for you to pass, and keep passing ... if you want to praise the Lord to your own free way!

BURNS AND ALLEN

Very often in a comedy show, the Government information to be broadcast can be most effectively presented in a light manner. Apparently 'right', that is because for all its super-coating it is, in essence, serious. Look at this Burns & Allen 'Share the Meat' spot, played by Herman, Gracie and Herman, their pet duck (Oct. 20, 1942):

SOUND: DOOR CLOSING.

GEORGE ...

Gracie, isn't that silly meeting over? If you girls were doing something important like war work, I wouldn't mind it.

GRACIE ...

Well, we do war work, George. We knit all the time. Why we've had sweaters and things sent back to us from every camp in the country.

GEORGE ...

(Excited) I know. But those silly discussions you have in there. Now, why don't you discuss something important like the shortage of meat.

GRACIE ...

All right, dear, don't get excited. We can talk it over quietly.—Sit down.—down.—down.—down.—down.—down.

GEORGE ...

Okay, I'll sit down.

HERMAN ...

(Screams and bawls out) GEORGE! DUCK! (Muttering loudly) WHERE DO YOU GET THAT STUFF, YOU BIG BUM.

GEORGE ...

Darn that silly duck—he's always under foot!

GRACIE ...

He wasn't that time.

GEORGE ...

Okay, I'm sorry I sat on him.

HERMAN ...

(SWEARS UNDER HIS BREATH)

GRACIE ...

Nou, hush, Herman. Daddy and I are discussing the meat situation.

HERMAN ...

'What's THAT?'

GRACIE ...

'What's that? You say, Herman, there's a shortage of meat in this country. That's because we ship a lot of it abroad to our brave allies and our boys fighting all over the world, see?'

HERMAN ...

Uh-huh.

GRACIE ...

So people on the home front like you mommy and your daddy must eat less meat. After all, we don't want our fighting men to go hungry, do we?

HERMAN ...

(BIG 'UH-UH')

GEORGE ...

So what would you do to anybody who tried to take meat away from our soldiers?

HERMAN ...

(MACHINE GUN) GO TO! GO TO! GO TO!

GRACIE ...

That's right, Herman. So, our Government suggests that

HOW RATION HELPS

(Continued from page 97)

we're selling ... this democracy. Strange that you should have to 'sell' democracy ... but we Americans are a funny race. For years, we've looked out our windows in that attic ... oh, we brought it out at least once a year ... but even on the Fourth of July, Old Glory has had to come pole and the firecrackers and the Roman candles. And we got embarrassed if anyone played the Star Spangled Banner ... because ... well, WE USED to know all the words ... oh, YOU know how it is. And the Government! Being Americans, it was our special privilege to knock the Government ... those lunkheads never did ANYTHING! ... Of course, we thought them ... though some of us did our choosing at home ... we couldn't be bothered going to the polls.

Well, this December it's all so different. Patriotism has made the kind of a comeback an aging movie star would give her eyeteeth for ... democracy is no longer just a word ... but a way of life. We're fighting the same tried and dying. For. And the name ... United States of America ... means just what it says. ... Naturally, commercial radio didn't accomplish this single-handed ... but it helped. And we at Rutherford & Ryan felt it was a privilege to give our time and talents to helping Uncle Sam. The radio ... it puts out the best and the best commodity of its kind in the world. But even a product as intangible as freedom must be 'sold.' We know the people we're selling ... they're the same men and women and children to whom we've sold soap and shortening ... and cigarettes and cereals ... body-builders and headache remedies and all the rest. And we're employing the same tried and-true principles of mass salesmanship in selling them America's Victory Program.

we limit ourselves to two and a half pounds of meat a week for each person. ... In that way—we'll all have our share. And then too, when we have meat rationing—

HERMAN ...

'WHAT?'

GRACIE ...

Rationing. You see, rationing means that everybody, rich and poor alike, shares what there is equally. That's the American way.

HERMAN ...

(SINGS FIRST LINE OF 'STARS AND STRIPES FOREVER')

GRACIE ...

You bet. And the time to start cutting down on the meat we eat is right now. Before rationing. After all, there are still large supplies of other things to eat instead—eggs, fish, poultry.

HERMAN ...

(THREE QUACK QUESTION)

GRACIE ...

What's poultry? Well, chicken ...

HERMAN ...

OH.

GRACIE ...

... Or turkeys ...

HERMAN ...

OH.

GRACIE ...

... or ducks ...

HERMAN ...

OH-OH.

GRACIE ...

Oh, I don't mean you, dear. But poultry is delicious.

HERMAN ...

(STARTS TO CRY)

GRACIE ...

Aw now, baby, darling, Mama wouldn't eat you in a million years.

HERMAN ...

(COOS).

GEORGE ...

(VERY PLEASANTLY) But Papa might.

HERMAN ...

(GROWLS)

GEORGE ...

Go on, go on, go on ...

GRACIE ...

Boys, boys, please! Oh me now, Herman—off to your room.

HERMAN ...

(FADES, MUTTERING AND SWEARING)

GRACIE ...

Isn't he cute? Look at him waddle off.

GEORGE ...

Yeah, he's got the cutest drumsticks ...

GRACIE ...

Well, I've got to go back to the meeting, George. And I'll tell the girls what you said.

GEORGE ...

Yes, and talk to them about pooling, too—about pooling their cars and other things. In times like these we should share and share alike.

GRACIE ...

All right, dear, I will.

OTHER TYPE SHOWS

Two of the made-to-order frameworks for Government Information are 'The March of Time' and 'We, The People at War.' And never a single week goes by that there isn't at least one spot that doesn't point up some specific phase of the war effort; such as the following, to mention but one of a great many. This is from 'We, The People At War' (Dec. 6, 1942).

LIEUTENANT ...

Sergeant.

SERGEANT ...

Yes, sir.

LIEUTENANT ...

I've been checking over the camp's payroll, and there's something wrong here. Now look here, this Private Mathias Branner. He didn't collect his pay last month.

SERGEANT ...

Let's see, sir. Oh, I guess he just forgot it was payday.

LIEUTENANT ...

Maybe. But look here. He didn't collect for the month before either.

SERGEANT ...

Well, I'll be ... What did I think wrong with that pay?

BOULTON ...

Yes, that's really something to get worried about. A soldier in the United States Army not collecting his pay. Well that soldier is Guli's next guest tonight on 'We, The People.' He is Private Mathias Branner. He comes from the Army Air Forces training school, Chanute Field, Ill., and he's right here with me now. Mr. Branner, what happened when they found out that you hadn't collected your paychecks?

Mr. Boulton, I couldn't have stirred up more of a commotion if I had appeared with my head under two heads.

BOULTON ...

Well, didn't you know when payday came?

BRANNER ...

Sure, I did.

BOULTON ...

Well, why was it that you couldn't collect your money?

BRANNER ...

It's like I told my superior officers, Mr. Boulton, I just didn't have one. I was never in the Army guys like me and feeds me. I don't drink, smoke, chew or gamble, so what would I do with folding money?

BRANNER ...

What did your superior officers think of that?

BRANNER ...

Well, sir, first I had to go to see the sergeant. He couldn't make anything out of it so he called the Lieutenant. I talked to the Lieutenant for a while and then he called the Major.

When I got through, all the Major said was, 'Very strange, very strange?' I thought I was going to get 30 days in the warehouse at least! But they weren't sure of it. The upshot of it was that I had to take the money. But I out-frozed them.

BOULTON ...

How did you do that?

BRANNER ...

I converted the dough into War Bonds.

BOULTON ...

Well, I think that's a fine and patriotic thing to do with it, Mr. Branner. But ... But ... But ... you ever get into a spot where you need a few cents?

BRANNER ...

Yes, sir. Just before last payday I had a pretty close call. I was about to run out of toothpaste. But just in the nick of time, a friend sent me a tube.

BOULTON ...

But don't you ever want to leave the post to see a friend or go to a movie?

BRANNER ...

Well, sir, we have had that show shown right at the Army Post. And as for seeing friends, I'm 2,500 miles from home, so that doesn't bother me. And I'm happy and will take care of. So there's no better way of investing the money I don't have. They have at the War Bonds office there's this to consider. The people who are talking about a 10-year war are crazy. If everybody would put in with all he's got right now, the war would be over in a much shorter time. Just make sure that you do what you can, as much as you can—buy War Bonds—and you'll be saving the lives of young men in all sorts of wars.

(APPLAUSE).

(MUSIC).

Some client sponsoring night-time programs want to do more than just one place a month. 'Great Moments in Music' is one of them. Every week, instead of two product commercials, they have but one—the other is devoted to an unalloyed Government message.

Spot radio and its sponsors are making a valuable contribution. Perhaps the most outstanding example in our shop is Bristol-Myers. They have at the time present in 11 new programs in the larger cities throughout the country ... most of them three times a week. Through the cooperation of the local station, the company has been able to place some Government messages—which means some 1,800 appeals since the beginning of 1942.

As we close the book on the first year of radio's first war, we find that this one advertising agency reporting has tailored to order 193 Government messages under the Allocation Plan. And 546 additional spots—equally well-tailored—under commercials over and above the Plan—a total of 739 Government commercials. The number itself is unimportant—it's the quality of the announcements that counts. The quality is constantly and continuously being improved. It has to be. For, to earn a phrase—radio is only as strong as its weakest commercial—and with an audience as big as radio's a weak commercial is inexcusable. But with 1,800 advertising agencies—an almost uncountable number of clients—and every radio station in the country cooperating with the OWI, and with all their hearts—a weak commercial is rapidly becoming impossible.

Radio has never failed to move a product—and, so help us! It won't fail to move a nation.

RADIO PROPAGANDA

(Continued from page 97)

not concern ourselves in the Domestic Radio Bureau with the dissemination of day-to-day news.

With the start of 1941, we have embarked upon still another of our plans which we hope will bring closer the perfect utilization of facilities made available to us by American broadcasters. This is the Local Allocation Plan for spot announcements, whereby every place in the country will receive a weekly package of transcripts. Carefully selected, properly written and produced—which may be aired at suitable intervals throughout each day.

Another of our most important projects slated for 1943 is the Special Analysis Plan, whereby war information on the 'understanding' phases of the war is carefully tailored to the individual needs of a limited number of existing radio programs. These have volunteered help over and above the Allocation Plan. The Domestic Radio Bureau will work in close cooperation with the writers and producers of such information may be accomplished in the most effective manner.

QUALITY OF MESSAGES COUNTS

If we have learned one important lesson from this first year of the radio (although, actually, they've learned dozens), it's that quantity is nowhere near so important as quality. You can know the public at-large—under with announcements, appeals, instructions, war themes and information—appeals, instructions, war themes and announcements—then you'll get no better results than listener apathy and tuning cracks.

Today, we're aiming for better war information, presented more intelligently with less routine, and placed in program schedules where the most persons can hear it. The American people who are staunch supporters, have every right to expect that their daily listening will offer both escape from war anxiety and needed relaxation. For wartime, the radio is the most powerful medium of this-but-don't-do-that plugs. If you insist on trying, they'll just justify that wonderful American prerogative of 'switching over' to the family receiver and snapping the switch marked 'off'.

Their right to listen to what they want, when they want, is of the radio's right. It's the radio's right to clear explanation of both factual war information and the issues which are involved, presented with due consideration for the listener's peace of mind. And it's the radio's right that this war is all about, how they can help win it. And radio intelligently coordinated, can give them the answers.

ADVERTISING SHOWMANSHIP DURING 1942

While no new form of entertainment appeared on the network commercial horizon during 1942, it was still a year of progressive motion. Some ad agencies sought to link the home to our fast expanding military training establishments by prevailing upon sponsors, limited by productive necessity to institutional messages, to endow camp-originated program fare. Whatever the specific or collective cause, limited supply of talent, inferior production or civilian indifference—factors which in that direction was but shortlived. General Motors' "Cheers from the Camps" offers an indigenous case history.

The year 1942 found the variety program, which is moored to its name comic, in greater profusion on the network schedules than ever before. News commentators were at a premium and the only novelty show that seemed headed for the loftier rungs of listener popularity was 'Can You Top This?' (manned entirely by hardy professionals). A summary of ad agency showmanship as gleaned from 'Variety's' staff members follows:

Aubrey, Moore & Wallace: Moves along in its quiet way with two such perennials as 'The First Nighter' and 'Famous Jury Trials,' blending good dramatic form with sound merchandising. The singing Dick Powell was recruited in '42 as a supplementary nitchman for Campana.

N. W. Ayer: Deserving of a nod for recognizing the commercial possibilities of "Can You Top This?" and inducing Colgate-Palmolive-Peet to take the show under its wing. "Top," by one of those curious stratagems common to the advertising business, was later moved to another agency (Ted Bates), leaving the brightly cultivated musical, "The Telephone Hour," Ayer's sole tie with network radio.

Ted Bates: Continued its uneven record as an impresario through '42. After a so-so career, 'Maudie's Diary' completed its final chapter for Continental Baking in September. In addition to 'Can You Top This?' Bates, by the process of account switching, acquired such established packages as 'Hobby Lobby' and 'Inner Sanctum Mysteries.'

B. B. D. & O.: The scarcity of shipping gave short shrift to United Fruit's sponsorship of 'The World Today' on CBS, but whatever network program affiliations remain on the agency's list the treatment is of the upper level. There's the petual 'Cavalcade of America' with its unaging stylized form, the Phil Spitalny-General Electric program and Armstrong Cork's smartly brisk Saturday a. m. half-hour, 'The Theatre of Today.'

Renton & Byles: The Frank Morgan-Fannie Brice frame ('Maxwell House') harbors the agency's lone night-time sparkle. No signs as yet of showmanly strain in the 'Prudential Family Hour,' but B & B's faculty for squeezing maximum value out of daytime scripts is as firmly grooved as ever. Bought Shirley Temple ('Junior Miss') for Procter & Gamble, but dropped it after 13 weeks.

Blow Co.'s "Take It or Leave It" provides this fall with its one big success story. Otherwise, the network graph is upsidaisy. Survivors of the welter of changing policies for the Philip Morris program setup were "The Playhouse" and "The Crime Doctor." The newcomer, Ginny Simms, is bound to a soldier-telephoning-home stunt that presages more spotty goodwill than solid listening segments. Miss Simms

Blackett-Sample-Hammert: Frank Hammert's major gesture of '42 was to see what could be done about making weekday carbon copies of his two moderately-successful Sunday evening shows on NBC, namely, 'American Album' and 'Merry-Go-Round.' The carbon copies proved pale indeed. On the agency's script front the formula and book remains unchanged. However, there persists that one ray of light, 'Easy Aces.'

Buchanan: Appears to function as a bland and happy mentor to Fred Allen (Texaco). Furnished a highly pleasing soupcon of music for Allen's summer layoff and oversees the Metropolitan Opera broadcasts with fine regard for entre-acte divertissement and credit copy.

Campbell-Ewald: Drew General Motors back on the network bandwagon with the 'Cheers from Camps' adventure. The series neither cheered nor prospered. Perhaps all concerned would prefer to let it rest in peace.

Compton: Crashed the name variety and script field, but didn't stay there very long. Linked Ransom Sherman with

The Shirley Temple show for a full hour Wednesday nights for P. & G., but for only a single cycle. As far as nighttime entertainment is concerned, Saturday seems to offer Compton its best horoscope. There's that irrepresicible click, "Truth or Consequence." In the daytime sphere it has heretofore been allied with the package system, but now it's launched on some test-tubing that may revise the relation. The surge of thinking and planning that has been going on within this agency with regard to daytime script shows is an encouraging sign.

Critchfield: The Wheeling Steel Corp.'s guide to better employee relations. Even though it can't sell much of its product for civilian use, Wheeling still makes it possible for employees to bring out the troubadour in them over a network of back-

programs from camps and armaments plants. The emphasis throughout the script is on service and not the brand. The truffled and sweet Andre Kostelanetz incident on CBS is D'Arcy's other Coca-Cola concern.

Erwin, Wasey: Completely immersed in commentators. Both Gabriel Heatter (Mutual) and John B. Kennedy (CBS) doing time for Barbasol or some other Wasey product.

William Esty: Showed signs toward the end of '42 of putting its programming interests on a sound showmanship basis. Willy-nilly stabbing in all directions seemed to be on the verge of being replaced with an easily legible blueprint showing point and purpose. Shows were being tailored to audience types and the performers properly encouraged and nurtured. The Abbott & Costello session gave singular indications of moving toward the top popularity brackets.

Gardner: Accomplished nice things with Elsa Maxwell's 'Party Line,' but Ralston's change of policy on advertising eliminated not only this one but that year-in-and-year-outer, 'Tom Mix Straight Shooters,' from radio. Pet Milk's 'Saturday Night Serenade' carries on as one of the finer orchestrated interludes of the week.

Henri, Hurst & McDonald: Jumped Hall Bros. (greeting cards) from Tony Wons to a service bureau, 'Meet the Navy.'

Ivey & Ellington: Cultivated Cal Tinney, the news commentator with the hillbilly twang and point of view, until he corralled not only a sizeable following but lots of steady mail. Bayuk Cigar is the account, and Mutual the channel.

H. W. Kastor: Pampers 'Abie's Irish Rose' for Procter & Gamble and Irene Rich for Welch Grape Juice. Miss Rich is already a radio fixture and it looks as though 'Abie' will follow suit.

Arthur Kudner: Leaped back into network production for nine weeks in the summer of '42 with a program tagged 'Star Spangled Vaudeville.' Tricked out in much razzle-dazzle, the series sought to evoke, at least oracularly, the heyday of vaudeville's old shrine, the Palace theatre, N. Y. The series had the advantage of Edgar Bergen's regular spot, but the idea of a new bill from top to bottom each week didn't seem to make much of a dent on listeners. The crowding and fast-pacing of the acts left a blurred impression on most occasions.

Lennen & Mitchell: Dropping of 'The Thin Man,' after it had achieved click status, for an unknown factor, Mr. and Mrs. North, caused much headshaking in the trade. This agency at one time also had Bob Hope. Deprived suddenly of Walter Winchell's services, due to a Government recall, L & M rushed in a three-man commentator session as a pinchhitter. Agency became entangled with Hedda Hopper when, after giving the film columnist a tentative working order, it reversed itself and retained 'The Parker Family' for the niche following Winchell's.

Lord & Thomas (became Foote, Cone & Belding, Jan. 1): Nothing new in hits, strikes or errors for 1942. The slanted loss is 'Information, Please,' primarily because of the program's owner, Dan Golenpauf, and George Washington Hill. The latter's latest campaign on 'Green Has Gone to War,' Hill is replacing 'Info' with a musical melange of his own conception, which, with 'Hit Parade' and Kay Kyser, will give him three stanzas of words and music persuasion. The agency has been looking for a new slogan, but is settling as something on which it has two hands and pridefully.

McCann-Erickson: The Ford Sunday Evening Hour' went the way of all big automotive institutional shows, excepting Major Boys (Chrysler), but the agency has two folksy scrippers, Art Christy and Bill Bailey Days, which give them a little something to cling to. The radio holdings are small but they're carefully nursed.

McKee & Albright: Strictly on the beam in comedy material and production is the consensus of opinion with regard to the Sealtest show, the agency's sole radio concern. The fact that Sealtest's time has been advanced a half-hour (on NBC Thursday nights) should be of some service in expanding audience potentialities. The show's future is in any event secure so long as the same high level of prepara-

tion and performance is maintained and the Coast Guard specs fit to let Rudy Vallee go on filling the Seastate berth.

Maxon: Progenitor of the nightly news campaign (Earl Godwin) on the Blue Network for Ford. For a while Godwin showed a tendency to taint his observations with the boss' credos anent the international scene. Maxon is also the middleman for radio's top buyer of sports broadcasts. Gillette Razor, and it's developed a sagacious rate for

C. L. Miller: In 'Stage Door Canteen' it bought a lot for comparatively little money, but far more showmanship could be applied to the effort.

Morse International: Holds a consistent record for never click unless the program had first been built and developed on the outside. Floundered badly with 'The Richolls', but fetched itself a winner in 'Dr. I.Q.'

Needham, Louis & Brorby: Still leaning on its achievement with 'Fibber McGee and Molly' and deservedly so. Worthy of loads of kudos for the program's slick manner of adapting Government messages to the dialog.

Newell-Emmett: Showed a good insight to dance band values by scooping up Harry James when Glenn Miller went into the Army. Has Chesterfield also well grooved with Fred Waring.

dance bands, Freddy Martin's being the last, Pedlar & Ryan prevailed upon Lady Esther to become the new check-writer for the 'Screen Guild.' The alliance has turned out happily all around. P. & R., on the daytime sector, continues its capable piloting of 'Pepper Young's Family.' Also acquired Dinah Shore in a Bristol-Myers transfer from

L. W. Ramsey: Keeps the wheels of the 'Fitch Bandwagon' smoothly greased year after year, notwithstanding that its lodgement between Jack Benny and Edger Bergen accords the musical the biggest edge in radio.

Roche, Williams & Cunningham: When Stack-Goble folded during '42, Dick Porter, head of S-G's New York branch, moved his accounts into the Roche, Williams & Cunningham fold and became chief of the latter's New York branch. Porter's radio holdings have simmered down to two programs: the Frank Crumit-Julia Sanderson quiz and the Horace Heidt half-hour, both doing duty for Tums.

Rushant & Ryan: While its list of nighttime registrants has been somewhat pared, the agency's sound fair for the week keeps moving along on an even keel. It made two top spots in "Elery Queen" and "Lights Out" and brought Bob Burns' "Barrymore into the hour and Lever Bros. sold. The role of crackbrained humor and the philosopher with which it equipped Burns seems as well as the agency hopes to get a better break with Barrymore's moving him to an earlier spot. Barrymore's last week was a crisp, salty taste, and the ease on to that score might have been a little more. To do with the star's failure to flare with listeners in this series. The agency's "Denny's Stories," the daytimes in the R & R family, have not late reflected a more authoritative hand.

Russel M. Seeds: All five of its network attendees are out of the Brown & Williamson shop, but its fair-haired baby is still by far Red Skelton. Tommy Dorsey is another B-W attaché and the rest are run-of-the-mill. Earlier in the year Seeds also was promoter to the dust-laden "Capt.-Plagg and Sergt. Quirt" (Mennen's). The Marine authorities also loved and the thing went off.

Sherman & Marquette: Recalled Al Jolson to radio in Colgate's behalf and, after a raspy interval, left it to Jolson to work out his own programing destiny.

Raymond Spector: Challenged trade tabus by moving the Drew Pearson stanza (Blue) to 7 p. m. Sunday, opposite Jack Benny. Spector explained that the decision to move the predictor was founded on a mail test.

James Sweeney & Co.: Rationing and scarcities pile up, but the modest little musical, 'The Voice of Firestone', continues its unbroken course (the 11th year) on NBC Monday evenings.

J. Walter Thomson. The odds still shine brightest on the scapegoat of economy or war circumstances. The radio roster, "The Lux Theatre" alone has Kraft Music Hall, the "Edgar Bergen show, remains a one-half-hour comedy program. "True or False," survivor of the quiz show era, is still on the air. The agency gave Gold and Nelson Eddy and the beautiful wife. The agency gave Gold Old Gold is a fairly moderate slice of the evenship-promotes were scarce. As the year came to a close, the supplementing the Edgy entry with a program of hotcha drama, supplementing the agency's headshots of the year was the Ballantine show (Milton Berle) and the Blue Network with but few mourners. Raymond Clapper gave the agency some unwanted publicity after he was fired. He differed with the agency account by disclosing how he was fired with it on occasion. Raymond Clapper scored Swing for the cigar

Wade: Continues to identify Alka Seltzer with The Quiz Kids, 'National Barn Dance' and 'Lum 'n' Abner', thereby catering to both the smarties and those who like life slow and simple.

Warwick & Legier: Touting the 'Metropolitan Opera Auditions of the Air' for the eighth season and each year garners itself an added tithe of credit for the class and showmanship with which it invests the perennial.

Ward Wheelock: Bought the 'Radio Readers' Digest' package for Campbell Soup from Transamerican. Series has been marked by fine touches of production. The human interest perspective is commonly good. Also with the agency is

Young Al's Problem: Pretty much in tenses by itself concerning the number of its nighttime broadcasts that reach to the networks, its '42 showmanship record reveals a little blemish, which in some measure might be accounted for by the fact that it did little tinkering with the new. Among the few exceptions was the enlisting of Walter Winchell as quizmaster for "Babes in Arms," and Jimmy Riggers with a steady spot of his own after clicking a summer replacement for Burns and Allen, and hitching a ride to the top of the ratings.

The Doctoring: The most attractive guest fare and a bit of doctoring in format were the result of the turn of events with William L. Shirer (Sanka) and Edward R. Curran (International Silver). Among the radio institutions over the years, R continues to officiate as Jack Benny, Eddie Cantor, Kent Taylor, Burns and Allen, Ted Aldrich Family and "We the People." There's a March of Time and a forthcoming Westinghouse musical.

Meet the Star—New Boss of Radio

Radio Producer Crystal-Gazes Into the Future, Come April, 1943, Wage-Ceiling Time


By VICK KNIGHT

It is April, 1943, Wage Ceiling Time. The scene is the office of a radio agency. Enter Shirley Temple, who has just been signed for a guest star spot on a program handled by the agency. Little Shirley was offered \$1,000 for the guest appearance, but she insisted on \$200 and no more. She had already earned \$67,000 and the two C's would make it an even \$67,200, of which she could keep \$25,000. It also meant no more work for the rest of the year.

Miss Temple is ushered into the office of the executive producer, a short individual whose hair is shot with gray as of Jan. 1. He bows the young star to a chair.

I've decided to 'Romeo and Juliet' for my guest appearance," Miss Temple pipes, "and I want you to see if you can get Ezra Stone leave from the Army long enough to play Romeo opposite my Juliet. Also, I want the balcony scene switched to a penthouse."

The producer, in humble tones, tells little Shirley that 'Romeo and Juliet' is a little too old for her, that he couldn't get Ezra Stone out of the Army and, furthermore, he has



Vick Knight

"Nuts to your view," says Miss Temple. "I've got a contract here that says I can choose my own vehicle. I could even write it if I wanted to. However, Shakespeare is good enough for me—with a few minor changes, of course. And that's what we're going to do on the air—or you will hear from my father's lawyer in the morning."

She checks the script for the latest fashion to bring out a point. It could be Hedy Lamarr, Barbara Stanwyck, Lana Turner, Gary Cooper or Charles Boyer. What I am trying to bring out is that there will be a new set of bosses in radio, come wage ceiling time. The new bosses will be the stars of what we call the stage and screen.

Shirley Temple as Juliet, come to think of it, would make a pretty

There is what were faced with. Dozens of the topnotch air shows that depend on guest stars for their draw will be faced with one of two alternatives: Change Your Act or Go Back to the Woods, or, let the stars run you and your program.

There isn't a major star worth his or her salt on a radio show who won't be able to do without radio. That means there will be fewer stars available. Those who will decide to do less picture work will feel they are in the driver's seat as far as radio is concerned.

The dramatic star who had a sneaking suspicion all along that he could do comedy will make a stooge of radio to give vent to his comic talents. The comedian who has hungered for a chance to be Hamlet will let radio

It Can Happen, But —

All of this can happen, believe you me. It will happen because under the wage ceiling, shows with a guest star policy will be so panicky for guests that the few available will write their own ticket as to script, cast and direction. As long as they can't satisfy their bank accounts more than \$25,000 worth, they'll use radio as a place for experimentation.

The most successful stars in the business—and the exceptions can be counted on the fingers of one hand—are those who were smart enough to let writers do their writing, directors their directing and expert pickers of vehicles always told them in what to appear.

A lot of this, of course, is conjecture. I doubt if many of the chest-beaters have given much thought to how they are going to earn their \$67,200. I am certain of one thing. The smart personality in show busi-

In the past few years, size of salary has been more of a sop to the artist's vanity than a straight business proposition. If Joe Doakes was getting \$17,000 a week, Sam Moakes had to face by getting \$17,500.

The fact that the Government got most of it didn't make any difference to either Doakes or Monks.

Now it isn't a question of saving face any more. The star who says, 'I'll make one picture a year for \$67,200, and then do nothing the rest of the year' is out of his mind to put it politely. The film or stage star

who tries to dictate to radio producers and agencies is a member of the whacks. Both these folks forget that, after the war, there won't be any wage ceiling. There will be normalcy. Part of that normalcy is the long

Perhaps it will amaze you to learn that prior to the wage ceiling, many top stars didn't have \$25,000 left for themselves at the end of the

Under the wage ceiling they will have more money. The Government will allow for agent's fees, commissions, publicity, wardrobe, etc.

I'll bet right now that two months after the wage ceiling goes into effect there will be a complete adjustment in radio and pictures.

The stars with savvy will realize that money isn't everything, a cliché. They will understand that it is much more important to remain in the public eye and will do just as much work in pictures, on the stage and in the cinema, whether they are paid or not.

Then they will be smart enough to look forward to the not-too-distant day when the war is over, the wage ceiling is erased—and they can go on paying their money to Uncle Sam in the form of income tax.

federal levy, for the stations are un- priorities on bulbs for Mexico, but

der federal jurisdiction. There are no indications at present of any upping of taxes, though it is generally

expected since the Government's expenses have greatly increased because of Mexico's war effort.

Mex Radio's War Contributions
Mexico being at war (she entered the conflict May 31) has not been to

the disadvantage of radio. Practically all stations are liberally donating time for patriotic programs

and other war services. The conflict has not hampered their general activities, though there is a strict

Another dubious factor about 1943 is labor, particularly musicians. The tuncsters caused XEW and XEQ

Stations were worried about this situation in the late summer, but it was fixed up for an indefinite period.

perhaps as long as a full year, largely as a result of the visit to Washington of Emilio Azcarraga, operator of local stations XEW and XEQ and

Washington promised all possible other fields, and there is a fear the general unrest may before long spread to radio.

By D. L. GRAHAME
Mexico City, Jan. 3.

Radio in Mexico had a varied but generally good year in 1942, a period

In Mexico, and the American companies threw more and bigger business the stations' way. The Americans proved to be far better adver-

In Mexico, and the American companies threw more and bigger business the stations' way. The Americans proved to be far better advertisers. Some of them followed through with the Yankee notion of intensified and sustained publicity due to the fact that their products were unknown or little known in Mexico. This resulted in the doubling and even tripling of air time.

This pick-up in the use of radio prompted many enterprising Mexi-

can manufacturers and distributors to follow suit. The competition has been very good indeed for radio. As a whole, the stations are either profitable or in a financially sound position, even in the present economic condition. This situation is expected to continue through 1943.

Stations are able to command good prices for their time. For example, XEW (150,000 watts) in Mexico City, the largest station in the Hemisphere, has standard half-hour charges of \$90 (Mex.)—\$17 (American) for morning and forenoon programs and \$360 (Mex.) for those in the evening. Never before have stations been able to get such good rates.

There are taxes, of course. But they are not so much of a burden as they are in other countries. Only 2% of the gross, no matter from what source the income is derived. This is

Mex Radio's War Contributions

Mexico being at war (she entered the conflict May 31, 1942) has been a boon to the station of radio. Practically all stations are liberally donating time for patriotic programing and other war services. The conflict has not hampered their general activities, though there is a strain on the stations.

If there is a dubious outlook for 1943 it is largely a matter of tubular stations. The National Broadcasting Stations were worried about the situation in the late summer, but was fixed up for an indefinite period.

As a result of the visit to Washington as a result of the visit to Washington of Emilio Azcarra, operator of local stations XEW and XEQ are the biggest radiomen in Mexico.

Washington promised all possible

Local station XEW was able to inaugurate several studios, with 1943 equipment and XEB here, owned by the Buen Tono Tobacco Co. The enterprise had been financed from the 100,000 watts it had used for years to 100,000 watts. Several medium-sized and small stations opened. Some state-run stations in the provinces went commercial.

Another station, sister about 1943 is now, particularly musicians. The tuncsters caused XEW and XEQE plenty trouble late last year. This row was smoothed over by a pact, which expires next November, that allows a substantial price raise. But now, labor has been quiet. But that cannot be said of labor in many other fields, and there is a fear that the general unrest may before long spread to radio.

10th ANNUAL **VARIETY** SURVEY OF**SHOWMANAGEMENT**

Inaugurated In 1933

CEILING ON LEADERSHIPBy **BEN BODEC**

It would be preferable to flood this space with pervasive praise. To picture local stations, large, medium and small, responding to the tocsin call of a great cause and acquitting themselves with amazing resourcefulness and shining glory. To record that broadcasters, by and large, scorned resort to such trite devices as phonograph records and announcements and rallied all their material means, energy and enterprise to enlighten, guide and inspire a war-stricken people. It would be much preferable to praise, but that task would be in rueful dissonance with the facts.

War confronted our system of broadcasting with a great test. From an overall perspective, the system not only worked in this emergency but it performed brilliantly and dynamically. The record is clear-cut and diamond-bright. But it is not with the overall achievements of American broadcasting in the first year of war that this commentary essays to treat. 'Variety' confined the periphery of its showmanagement survey for 1942 to local stations. It is solely to the conclusions drawn from the study of individual station reports and from the panorama offered by the reports in the mass that the present summary addresses itself. The stations which participated in the survey constitute a fairly appropriate cross-section of the industry, and so it may be assumed that their individual and collective stories reflect a composite pattern.

Institutions, like men, have been known to perform feats of prodigious strength and valor in moments of great emergency. An institution is but the materialization of the talents, hopes and ideals of a group of men or a single individual. That indescribable element which causes man or institution to rise to admired heights has been there all the time or not at all. With these premises serving as a springboard, this commentary now turns to a review of the quality and extent of leadership among local stations as revealed by the reports of the participating broadcasters.

The findings as to the theme of leadership can be summed up briefly. With but a few exceptions, that quality was concentrated in those places, or stations, where it had existed, and been spotlighted through these surveys, in the several years prior to Pearl Harbor. Years of alert, enterprising thinking and doing, so it would seem, had them geared to step into any situation with easy stride and justified self-assurance. Peace or war, they had the know-how. Initiative, imagination and an insensitivity for the debit side of the ledger remained their keystones of endeavor. The war was their prepossessing urge and if they continued to prosper it was not because of a business-as-usual outlook. They did not restrict their information and entertainment creativeness to the studio or transmitter, but took the station and its resources out to the people, civilian and military, and welded themselves more tightly to the community need and spirit.

The threads of effort that ran through many of the reports were frayed, limp and colorless. The motif sounded lifeless:

'We picked up a bond rally. We broadcast hundreds of Government messages. Our co-operation was asked by defense authorities, nearby military commanders,

the Treasury Department, etc., and we responded quickly.'

Hardly a finger pointing to something opportune and original that the station had conceived and produced itself. Pride in announcements and a broadcast that had been brought to them on a platter, but insouciance to the opportunities of vibrant, inventive self-expression as provided by an extraordinary event.

One of the things about this study that stands out magnificently is the showing of southern stations. Their wartime activities give emphatic refutation to the impression of the present south that outlanders may have gained from the behavior of some of its members of Congress. The south as reflected by the participating stations is a vital, vigorous entity. It's on the move, alert and endowed with plenty of savvy. In any event, southern broadcasting can match wartime records with other sections of the country and emerge from the comparison with a neat edge. It was only in this sector that the task of singling out the best proved ticklish.

Graphic, dramatic and intensely human are some of the episodes culled from the pages of the survey's station reports. Sparked by a challenge of unprecedented significance, the narrators delivered in terms of creative action.

There's the story of . . . KOIN, Portland, which helped save the Hood River apple crop by broadcasting a series of appeals for volunteer pickers . . . WSB, Atlanta, which met a similar shortage of farm labor for the cotton fields and aroused lawyers, schoolteachers and other white-collar folks to join in a 'cotton-picking holiday' and even sent along the station's hillbilly troupe to entertain and help pick . . . WBT, Charlotte, which allayed resentment among cotton growers against a Government-authorized hike in the price of ginning by quickly putting on a series of authoritative explanatory programs.

And WDAY, Fargo, which anticipated a labor shortage for the wheat crop and induced city workers to the fields and then helped to overcome the shortage of storage space for the harvest by putting on a campaign for 'garages for granaries' . . . KMBC, Kansas City, which met the spewings of the 'vermin press' by investing in Caroline Ellis, woman commentator, the prime assignment of combating anti-United Nations propaganda and race prejudice . . . WLW, Cincinnati, which gave an emotional fillip to the metal salvage by broadcasting a highly human account of the Government's seizure of a farmer-hoarder's huge junk pile . . . and again KOIN, which helped avoid regional misunderstanding and friction, as the result of the importation of New York workers for the Henry J. Kaiser shipyards, by having a special events man board the first of these workers' trains 80 miles from its destination and broadcast a group of human interest interviews.

Each item in the 'travelog' fits aptly into the framework of a democracy at war. And a corollary appraisal would be: Such is the quintessence of showmanagement at war.

PERSONAL PALMS



IRVING G. ABELOFF
WRVA



ROBERT DE HAVEN
WTCN

For the first time since the inauguration of these industry-reconnoitering events, the present showmanagement summary moves into the rank and file of the country's stations to single out individual staff members for special commendation. Never before has the cause that inspired these workers been as great. No other task has called from them as concentrated an output of pervasive thinking, quick planning and imaginative enterprise as the war. The number of the rank-and-filers who emerged from the test with the spotlight focused sharply on their talents and energy was quite large. Some of those called out in this resume for a bow are voice personalities within or beyond the periphery of their station's signal. Others are the people who conceive, coordinate, direct or who sow the seeds with their typewriters. In any events, each contributed in some conspicuous way to the war effort, harnessing an understanding of human interest and reaction to a timely need.

The following are those to whom the current showmanagement survey extends a palm:

Irving G. Abeloff—who, as Program Service Manager of WRVA, Richmond, Va., rates much credit for the intensive military job accomplished by that station . . . he recognized the need to acquaint the military and civilian population with each other . . . He conceived and carried out programs which fostered goodwill, understanding and appreciation between the two.

Red Barber—who, as sports announcer for WHN, New York City, sent thousands of his listeners, the vigorous, vociferous Brooklyn rooters, out of the ball park and into the Brooklyn Hospital Blood Donor Center . . . he staged, on his own hook, a one-man, summer-long campaign for precious plasma for our fighting forces . . . He was personally responsible for obtaining 35,000 pints of blood.

Beth Barnes—who as staff script writer for WSB, Atlanta, revealed a distinctive flair for blending dramatic imagery with facts into two such war-related series as 'You Wanna Fight? Here's How!' and 'United We Fight! United We Give!'

Jim Cassidy—who, as announcer-reporter on the staff of WLW, Cincinnati, proved an important on-the-scene agent in the station's activities at enlightenment and stimulation on the home front . . . the incident that for color and human interest most likely topped the variegated list was his coverage of the first seizure by Government officers in the WLW-area of a huge pile of hoarded scrap . . . The verbal reactions of the farmer-hoarder to the raid gave Cassidy quite a break on this broadcast and the announcer-reporter knew how to make the most of it.

Grady Cole—who, as the farmer's favorite on WBT, Charlotte, brought into full and effective play his experience with and understanding of farmers' problems and outlook . . . He stimulated their contribution to the war effort and gave enlightenment and encouragement in their moments of bewilderment.

Robert De Haven—who, as mentor of 'Hello Soldier, Hello Sailor!' enhanced the warm and human appeal of this top-notch series aired via WTCN, Minneapolis . . . by his own personality and appreciation of the emotions of the people who come to his mike, he gives these conversations between boys in uniform and the folks back home a genuine, engaging quality.

Gene W. Dennis—who, as the Coordinator of War Activities for KMBC, Kansas City, projected and administered one of the most comprehensive and provocative series of programs and outside-the-station activities in line with the war . . . His public information programs, particularly, revealed a fine concept of imagination, human treatment and resiliency to war-allied community needs of the moment. (Dennis took leave of the station Jan. 1 to become Deputy State War Savings Administrator for Missouri.)

Clare Hays—who has achieved the most consistent, intelligent and well-planned coverage of women's activities in the war for KOIN, Portland, Ore. . . she has combined energy and executive ability to give her listeners the facts . . . and all the facts, with an instinctive human touch.

Dick Redmond—who, as program director for WHP, Harrisburg, Pa., has brought to the station's listeners wartime program that are remarkable for freshness and conviction . . . he has been tireless in fulfilling an ambitious program . . . and has displayed versatility, ingenuity and endurance in turning in an excellent job.



RED BARBER
WHN



GENE W. DENNIS
KMBC



BETH BARNES
WSB



CLARE HAYS
KOIN



JIM CASSIDY
WLW



GRADY COLE
WBT



DICK REDMOND
WHP

CITATIONS: 1942 SHOWMANAGEMENT REVIEW

WHP, HARRISBURG, PA.

In looking at the panorama of American radio in this year, showmanship shines brightest and most steadfastly in the far and middle west and in the south. Along the eastern seaboard it glows dimly, save for occasional flashes. In the east is still heard the clashing of the gears of a gigantic machine being warmed up, as against the steady, purposeful hum of an engine at work heard elsewhere.

There are exceptions, of course, as noted throughout these awards, but the general impression is that radio in the east has not yet hit its full stride. Its most remarkable defect seems to be its muffling of the emotional appeal of the medium itself. Station executives seem to be overlooking the fact that war, being the most stupendous of all human experiences, must be broken down into small, understandable facts. That though the average citizen may buy war bonds to the limit of his ability, he is still wistfully desirous of giving from the heart as well as from the pocket-book.

Radio has not gone into the home and fully drawn on that immeasurable and highly important source. Too much of radio is still out on the street, putting on a terrific show.

Brightest beacon is WHP in Harrisburg. A small station (5,000 and 1,000 watts), presumably up against the same manpower and material problems of other stations, not notable for overflowing coffers, it has done an excellent wartime job by appealing to the people and their American way of life.

It has concentrated, says WHP, on the premise that "We the people" means everyone...rich man...poor man...white man...colored man...Protestant...Catholic and Jew." That America is made up of little people and that it's those "little people" who are going to win the war.

All programs on the station, from farm news to musical programs to religious devotions have been given a wartime implication, and the implication that it's you and me who are going to win this war. Not just the men in uniform; not only the farmers in the remote west; not the women joining the WAACS or going to wedding schools, but you and me.

The programs, both general and special, that WHP has planned and executed to reach the people are as bracing as fresh air filtering into a stuffy room. They are personal, warm and infectious. They stir not from without, but from within. The station has succeeded in making the individual listener rediscover for himself the prideful and satisfying thing it is to be an American.

Without being either chauvinistic or starchy, it has picked up a fundamental instinct from a whole jumble of human instincts and bent its full attention to restoring its highest lustre.

WSB, ATLANTA

In the course of the past few years the broadcasting business has found itself under the microscope of a group of ivory-tower critics, most of them academicians. The voice of these critics is one of things as they ought to be and weigh the omissions of commercial radio as they are against the perfection that might be under Government operation. What these cloistered dreamers are apparently unaware of is that the analytical examina-

tion which they think is theirs exclusively may be discovered on inquiry to be an everyday chore among quite a few broadcasters. Only these broadcasters deal not in far-fetched perspectives, but in the application of ideas to pragmatic realities.

The alert broadcaster knows his area and its people. No one better than he knows how an idea, a message or a bit of inspirational information can be put over in that particular area with maximum effectiveness. No one better than the broadcaster

(1) 'How can we best tell them what it is all about?' (2) How can we tell them what is each one's duty as a worker? (3) How can we tell them what each can do further to help?

WSB's major audience is the agricultural workers and its concentration upon them was larded with a wealth of concrete ideas that had had one objective: the building up and the expansion of the country's food resources. To cite just a few cases, there was the stations:

(1) Promotion of the cultivation of Sanford wheat on the "Forward Georgia" program, and thereby bring about the production of twice as much grain per acre as ordinary varieties.

(2) Influencing the Georgia Board of Regents to appropriate money for experimental mental dereliction plant.

(3) Digging down into its own pockets to underwrite the "Oconee County Sweet Potato Project" and in that way help revive the state's once prosperous, but now almost decadent, industry.

(4) Exploiting the "Victory Bank," a campaign which revolved around the idea of a farmer picking out a patch of land that he had abandoned because of erosion or other conditions and dedicating it to victory by working it himself until it paid dividends in produce.

WSB did more than launch itself on a program of having the southern farmers the best informed farmers of the world of wartime agriculture. It produced tailor-made shows to get over Government campaigns and messages and to interpret and explain in its own way the answers to war-related questions and problems that might at the moment be agitating its listeners. A couple of the more skillfully fashioned and provocative programs along that line were "United We Fight!" "United We Give!" and "You Wanna Fight? Here's How!" WSB also did yeoman duty in stirring up community interest in those "cotton-picking holidays" when widespread labor shortage threatened the harvesting of the state's bumper cotton crop. To one gathering of white-collar folks that had come forward to pluck the bolls the station sent its barn dance group to help entertain; they helped pluck.

The station likewise participated heavily in weaving a link between the camp and home. Its "Camp Crossroads" series specialized in recording interviews with servicemen. Before putting these discs on the air, the station notified the servicemen's parents and his home newspapers. "Reveille In Dixie" spread information about the armed services in dramatized form, while "Fl. McPherson Reporting" sought to provide the answers to such questions as dependency allotments, mail to soldiers, Christmas packages, etc.

WBT, CHARLOTTE, N. C.

In addition to distinguishing itself in practically every department of the war effort, WBT showed such keen insight and breadth of view in treating with the problem of group unity on the home front that Variety, for the first time in the history of its community service, gave it a special award, making two awards to a single station at one time. One award is for the station's all-around merit in the wartime enlightenment of its listeners, and the other is for the splendid job it performed in helping relieve serious Negro race relationship

(Continued on next page)

VARIETY

Plaques Awarded for 1942

(LIMITED TO LOCAL STATIONS)

FOR OUTSTANDING WARTIME SERVICE

KMBC, KANSAS CITY, MO.

WHP, HARRISBURG, PA.

KOIN, PORTLAND, ORE.

WJR, DETROIT, MICH.

WBT, CHARLOTTE, N. C.

WSB, ATLANTA, GA.

CKOC, HAMILTON, ONT.

SPECIAL AWARDS

(For Distinctive Merit in Some Field of War Endeavor)

KGO, SAN FRANCISCO

ORIGINATING SPECIAL EVENTS PROGRAMS OF MAJOR SIGNIFICANCE

KYW, PHILADELPHIA

FOR NOTEWORTHY SHOWMANSHIP IN SALVAGE DRIVE

WBT, CHARLOTTE, N. C.

FOR FOSTERING RACIAL GOODWILL AND UNDERSTANDING

WDAY, FARGO, N. D.

FOR CONTRIBUTING TO FARMERS' UNDERSTANDING OF THEIR PART IN THE WAR

WJZ, NEW YORK

FOR ENTERTAINMENT SERVICES TO WAR WORKERS

WLW, CINCINNATI

FOR PROMOTING BETTER UNDERSTANDING OF WAR ISSUES

WNEW, NEW YORK

FOR NOTABLE LOCAL PROGRAM ON WAR THEME

WRVA, RICHMOND, VA.

WSM, NASHVILLE, TENN.

FOR CONTRIBUTIONS TO MILITARY-CIVILIAN UNDERSTANDING

who is close to his own audience knows the threshold of his average listener's credo absorption and mental digestion. No one better than that broadcaster can be privy to the 'gestalt,' or behaviorism, of the loudspeaker congregation in that area, whether the stimulus be directed at the emotions or the mind.

WSB is patently conspicuous among those stations which possess an incisive insight into their regional audiences and, when a massive problem such as the preparation of the community for the tasks and impacts of war strikes them, are able to move toward the solution with efficiency and precision. WSB's approach was a simple and clear-cut one. It posed for itself three questions that it considered most pertinent to the war-puzzled people of the south and then proceeded to answer them with action. The questions were

McPherson Reporting sought to provide the answers to such questions as dependency allotments, mail to soldiers, Christmas packages, etc.

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WSM was Johnnie-on-the-spot everywhere, at the dedication of a new combat-training or defense-command file. It dispatched a production, announcer and engineer crew to the front lines to report on the progress of the war, and to arriving troops of famous regional divisions. It spread ideas and suggestions on how civilians could extend the hand of co-operation and hospitality to troops and fliers, and cemented the ties between the home front and the front lines. It ran a variety programs from the camps. As a round-up for WSM's wartime record, mention should be made of such opportunely sponsored programs as "What We're Fighting," "Amen, Brother in Action" and "Public Spirit." The first two were, of course, obvious, the second series highlighted in telling fashion the part that industry, both large and small, was playing in the war effort. The last was a series of "What We're Fighting" misinformation that was being bandied about.

FLASHES FROM SHOWMANAGEMENT FRONT



The Thrill of Talking to Johnny at War: 'Hello, soldier! Hello Sailor!', a WTCN, Minneapolis, series given 'em an opportunity to talk to families and sweethearts at home.

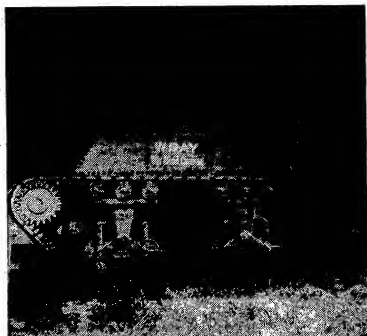


An Antique, but a Novelty to the Salvage Drive: WLW, Cincinnati, announcer accompanies gob who is pedaling a high-wheeler of the nineties toward the scrap pile.



Backing Up Their Dads in Spirit and Morale: Each of the youngsters in this special circus party given by KYW, Philadelphia, has a father in the service. Com-

pare them with pictures you have seen of children in the invaded countries. Grinning kids offer a symbol of our democracy, and democratic philosophy.



Transformed From a Mobile Unit to a Tank: It once relayed programs, but now, bristling but benevolent, it's used by WDAY, Fargo, N. D., to sell war bonds.



Swinging Hoofs at a Swing Shift: WJZ, N. Y., furnished workers at this Todd shipyard with vaude entertainment during their rest periods.

SOME STATIONS HAVE ADAPTED RESOURCES TO THE WAR

Radio Picks An Apple Crop

(Pertaining to KOIN, Portland, Ore.)

Hood River, Oregon.

Hon. Charles A. Syngue:

But very few, if any, farmers in Hood River will have to take the time to write and express their appreciation for the appeal you made to save our apple crop. Let me assure you I am more than grateful.

Before your radio talk a lone picker and I were picking—no more as many as possible. A Mr. and Mrs. Johnson were on their way from Klamath Falls to Portland and heard your radio appeal in Bend. They happened to stop at my place. Mr. and Mrs. E. E. Chad and E. D. Cooper, after hearing your talk, drove up from Salem and stopped at my place. Elton Eskew was impressed and left work that can wait and came over to help. Sunday Mr. and Mrs. C. Duncan, a barber in The Dalles, Oregon, drove down and picked hard until dark. John Nagels, a Swiss, who had picked for me in 1932, was impressed and came from Portland on the bus and called me. Ed Peak, who climbed Mt. Hood with us in 1921, heard your appeal in Klamath Falls and drove up and loaded my truck. This gives me six men and two women pickers I would not have had if it had not been for your appeal on the radio. We have had a number of no good drunks but these people are here to save the apple crop. I can't see that a lump comes in my throat and tears in my eyes? Such cooperation will surely win this war.

Gratefully I am sending you a box of my apples that would not have been picked had you not gone out of line of your specified duties as Governor to appear on KOIN.

Kent Shoemaker.

ACCIDENTALS

Serious Seeds Sprout Dillies

STRICTLY ON THE 'ALERT'

When Philadelphia's first black radio WCAU sent a couple of announcers up in an airplane to broadcast a complete description of the event. A fine, cooperative blanket of black met the plane. Mr. Moore, who was in the whole lot by choosing that particular time to have a fire. WCAU man saw, called local fire department, and Moorestown hastily closed the gim.

...WCAU, Philadelphia.

SO NOW YOU KNOW, LADIES

WBBN describes "The World of Women's" as a "simultaneous discussion of the world news for school children and housewives."

...WBBN, Buffalo.

REDBLOODED, BUT STUBBORN

On the day the Red Cross Blood Donor Center opened in Cincinnati, WLW Special Editor Cator Cassidy was on hand bright and early, laden down with transcription equipment and a microphone, ready to give a pulse-by-pulse account of what a little bloodletting felt like.

While the doctor and nurse worked with needle, bottle and hose, he described everything. Didn't hurt much, he said. He didn't feel at all faint. After 15 minutes he briskly announced he had now given a pint of blood for the fighting forces.

If you haven't already guessed, we'll tell you he hadn't given a drop. They couldn't locate the proper vein. But the Red Cross, just to prove its heart is in the matter, even if he vein wasn't, gave him the usual cookie and cup of coffee.

When Cassidy arrived back at the studio with the tale, 10 staff members promptly held themselves to the Center, gave a pint of blood each and told all about it on Cassidy's program the following night.

...WLW, Cincinnati.

INVITATION TO GET FRESH

A sidelight on KMBC's morale program for the armed forces was Caroline Ellis' late lamented "Letters to Soldiers" campaign. Mrs. Ellis asked listeners to send her names of servicemen who would like to correspond with her listeners. The plan worked so well that some ladies amused themselves by composing letters verging on the racy. When irate mothers of the boys offered to take the well-meaning Mrs. Ellis apart, the station regularly terminated the program.

...KMBC, Kansas City.

BLEEDING HEART DEPARTMENT

"Have contributed eight dollars to the Armistice, suffered through a 100% turnover in the program and engineering departments; been pinner of help and pirated ourselves and know damn well that this is only the beginning!"

...WHT, Hartford, Conn.

NEVER SAY DIE

"What happened to the Victory Caravan's transportation plans was a caution. The Department of War gave us permission for civilians to travel in army trucks. The O.D.T. frowned on the chartering of buses. Tire racking was in, and we wanted to drive his own car. The car was a rubber! Train schedules had ceased to exist. One decrepit privately-owned school bus was finally secured... and despite a few embarrassing breakdowns it did yoman service.

...WSB, Atlanta.

Good Ideas Plentiful But Limited Use of House Orchestras Noted; Fine Record on War Bond Sales

Many and varied were the approaches to the problems of wartime broadcast by stations during the past year. Some patterned their programs after previous peacetime series. Other swung far afield and turned their hands to ambitious productions they had never before attempted.

Radio put on shows that had no more listening value than a pantomimist. In fact, to radio's credit, many of the shows over which it labored hardest and most sincerely, never even went on the air. Stations used big shows and small; serious entertainment and gagfest; professional and amateur talent. Just about the only talent overlooked seems to have been the stations' own house orchestras.

Many of the ideas stirred by war to fight for Victory have originality and genuine value. "Variety" notes some of them with the thought that they may prove useful in their own right, or as a spur to still more ideas. (Others, of course, are given in detail in individual writeups of showmanagement awards.)

No award has been given to any one station for the job done in promoting the sale of war stamps and bonds. The survey shows that all stations have given unstintingly of time, talent, money, enterprise and enthusiasm to help finance the war. This is a privilege and a duty which have assumed equality, and broadcasting, as an industry, has turned in a splendid performance.

WHT, Hartford: In conjunction with the OWI for Foreign Language Division started two special half-hour programs on Italian radio. One aimed at the Italian group of Italian fascist listeners in the Hartford area. The other, recommended by the OWI as the basic talent used, and the program was supplied by the OWI. The program, the Mazzini Society. Station called it a "body blow" to their Sunday afternoon programming to use a full hour in Italian, and it was a musical variety show. The program was a bait to lure the audience for the strong dose of pro-democratic propaganda.

WKCY, Cincinnati: When the station realized that there were still a few civilians griping about restrictions, they put Jerry Belcher on the air in a "Who's Complaining" series. He when first he mentioned mothers who gave more than convenience—their sons, many of them in the midst of priors or reported killed in action.

WGN, Chicago: Keeps a card index of authorities on every current city in the world. The index is maintained by the important Government officials and army and navy officers in the war. Index lists each man's sphere of knowledge, his background, previous broadcasting and writing experience. The cards are filed under the headings of military and Government leaders, countries and cities. All of the authorities are kept up to date by the station's news department. They have been interviewed by a member of the special events staff. All have dated that they will be ready to appear on a WGN broadcast as soon as an important news story breaks concerning their particular subject.

WLS, Chicago: Produced Radio Fairs for the farmers when the Illinois and Indiana State Fairs were cancelled because of the war. The station broadcast from its studios typical State Fair programs, just as it would have presented them from the Fair Grounds direct, complete with all the fun and educational aspects. These were Governors' Days, Youth Days, "Victory Days and Midway Days, Livestock and machinery men, representatives of 4-H Clubs and Future Farmers, leaders in women's farm movements, all were heard on the State Fairs of the Air broadcast on the WLS "Dinner-Time" program. The Indiana State Fair, the Air was broadcast by remote control from LaFayette, Ind.

WBBN, Buffalo: Aired a program based upon the official document issued by the Russian government in 1941, "The USSR and the German Occupation of their districts. After Germany won certain districts prior to last winter, all Russians within those districts were ordered to rule the law. The Russian counter-attacks liberated many of these people and several official Nazi documents were seized which clearly demonstrated the Russian aim to enslave the people and compiled these documents, together with a list of incidents of mass terrorization of the people. A strict adherence to the facts brought compelling response from the radio audience.

WBBM, Chicago: Originated an authoritative radio clinic, "What's the Russian game?" The program was presented by the war. A panel of personnel experts from the army, navy, marines, the Federal Security Agency, discusses case histories selected by listeners. Emphasis is on the "What's the Russian game?" questions are: Where can I serve my country? Should I enlist in the armed forces, or should I remain in civilian life? How can I aid the Russian people? What should I expect? What about my present draft classification? Where can I find out about war work for which I am best equipped?

"Variety" that took its most popular program and turned it completely over to the war. For the past nine years, listeners have been hearing about a musical "National Salute" and "Good Night" to the war. It is large enough to support a weekly newspaper named "The Wrightville Clarion." Written by Paul Lucas, the station's program manager, the program takes the form of a comedy script in continued story form. Early in 1942 the program was contributed to the war.

"Wrightville Sketches" go on the air and tell what the villagers are doing for Uncle Sam in selling War Bonds, supporting the war, discussing the rationing of gasoline, and divers other problems that the rest of the country is being called upon to solve.

Bows to the Artists

(From WIZ, New York City)

"I would be disinclined to render any report which might seem to do credit to what we have done, if it just doesn't seem in keeping. But if any recognition can be had for the individuals who have truly given their blood, sweat and tears to make many of our war activities a success, the report may well be justified."

"We have had so much cooperation from artists and musicians who took out of their leisure plants late at night to help us entertain workers at the change of shifts; or give up cozy dates in town for a long cold ride to an army camp, that theirs is the greater credit for these activities."

"We happened to be the first to do many of these things—but the credit for doing them should go to the artists."

SIDELIGHTS

War-time Thoughts and Actions

TELLING 'EM STRAIGHT

"One of the reasons why our war program has been successful is because our local shows have been tough. They have called a spade a spade and I don't believe we have ever 'washed the flag.' There has been enough of the birds over the White Cliffs of Dover" and "Johnny Dougherty Found a Rose in Ireland." Right now we're more interested in hearing that Nazi bombers have crashed to earth over those white cliffs. We want to know that Johnny Dougherty is finding a goose-stepping monkey in Berlin and handing him the same thing that we'd hand him if we could. You may shock the listeners at first by being blunt, but frankness—as long as that frankness is truthful—will get results.

...KOY, Phoenix.

THE BREADBAASKET AND MORALE

When rising costs of food, shortages and rationing began to be felt, many housewives—through ignorance or thoughtlessness—took it out on their local grocers.

To make matters realize the situation, and to make the situation, and also to point out to them that grocers are themselves hard hit, KGO put one program, "Charlie Harper—Grocer."

Built around a human, kindly character, the show gives information on food rationing, suggestions for buying in wartime and his own difficulties as regards obtaining stocks.

Series is aired on Friday, 9:30 to 10 p.m. in anticipation of women's Saturday marketing.

...KGO, San Francisco.

HITLER'S IDOL BACKFIRES

WGAR made a shrewd gesture when it presented the Cleveland Orchestra's rendition of "Rule Britannia," a composition of the German composer Richard Wagner (Hitler's favorite composer). Wagner's grandfather, Friedland Wagner, appeared in person to denounce the modern Germany with its Nazi leadership.

...WGAR, Cleveland.

VICTUALS FOR VICTORY

When priorities began to cut down on the consumption of certain food products (and on radio advertising of these products), WOR organized an unusual luncheon called "Victory Victuals in Priority Packages." Important members of the packaging and food industries, advertising agency men, trade press reporters and food editors from daily papers and magazines attended the luncheon, made up entirely of dehydrated and frozen foods.

On exhibit were samples of what the packaging industry is doing to convert food manufacturers and distributors to packages and wrapping that does not use vital priority-bound materials. Experts discussed packaging for Lend-Lease and the Army, frozen foods, dehydrated foods, new wartime packaging methods, etc.

Entire proceedings were reported to listeners on a Bessie Beatty broadcast.

...WOR, New York.

EDUCATING INDUSTRIALISTS

To educate industry and the public towards the use of "training" in the war, the WGAR used the nationwide CBS audience for its "Wings Over Jordan" to urge the Negro to train himself, and the industrialists to receive the Negro in the skilled labor circle of his production process.

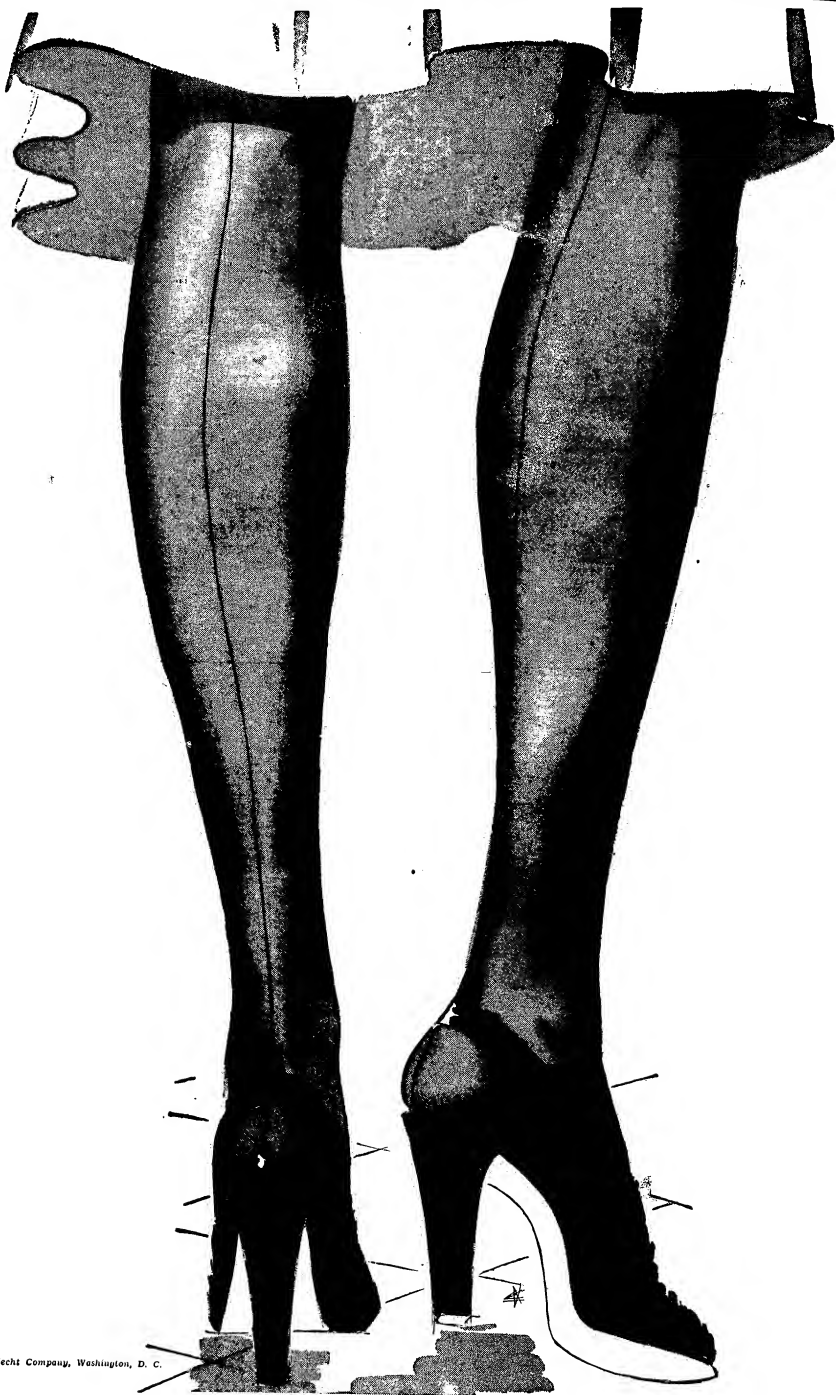
In a separate program, a forum was presented in which the Negro, represented by the Urban League of Cleveland, met with representatives of the production process and the industry to discuss and work out their common problems.

...WGAR, Cleveland.

MAKING ENDS MEET

Telephone lines in a war center like Mobile are over-taxed; facilities for broadcast remain at a premium. To solve this problem WMOB (ed's note: 250 watts) shined up its portable recording equipment and succeeds in presenting a weekly show from the post theatre at Brookley Field.

...WMOB, Mobile, Ala.



For Stockings—The Necht Company, Washington, D. C.



PRESENTING KANSAS CITY'S FINEST DAYTIME PROGRAMS

★ WAR NEWS

Every half-hour, from Associated Press dispatches received by the WHB Newsbureau . . . or from Mutual's newsrooms in New York, Washington, Chicago and Hollywood.

Plus DICK SMITH in a quarter-hour summary of overnight news daily at 7 a. m.; and a five-minute capsule review at 8 a. m. . . . plus BOB CALDWELL, JR., in quarter-hour news summaries at high noon and 3 p. m.

In the Kansas City area, radio listeners "stay ahead of the headlines" with WHB.

★ COMMENTATORS

RAYMOND CLAPPER
UPTON CLOSE
CEDRIC FOSTER
JOHN B. HUGHES
BILLY REPAID
PEGREEN FITZGERALD

FULTON LEWIS, JR.
BOAKE CARTER
PHILLIP KEYNE-GORDON
ARTHUR VAN HORN
LEO CHERNE
ALICE GAY

★ MUSIC—by ASCAP, BMI, ASSOCIATED, SESAC

WHB was the first station in Kansas City to return ASCAP to the air.

★ SERIOUS MUSIC—THE PHILADELPHIA ORCHESTRA—ALFRED WALLENSTEIN'S SINFONietta

★ VARIETY SHOWS

THE CHEER-UP GANG
MUTUAL GOES CALLING

YANKEE HOUSE PARTY
SHADY VALLEY FOLKS

WHB CANTEN FROLIC, Kansas City's oldest consecutive daily program, now presented from the stage of the Kansas City Canteen, featuring Bob McGrew and His Orchestra, staff singers, visiting celebrities, guest stars and soldier entertainment.

★ WAR PROGRAMS

ARMY, NAVY AND MARINE BAND CONCERTS
"VICTORY WINDOW"—DAILY WAR BOND SHOW
CIVILIAN DEFENSE ROUND-TABLE

"SHARE THE MEAT"—MARTHA LOGAN'S KITCHEN
TREASURY STAR PARADE—NAVY BULLETIN BOARD
"HALLS OF MONTEZUMA"

★ JUVENILE PROGRAMS

"SUPERMAN"

"THE KANSAS CITY KIDDIES' REVUE" . . . WHB's celebrated Saturday morning variety show, presenting the "Stars of Tomorrow" in their eleventh year of weekly broadcasts from the Little Theatre at Municipal Auditorium.

★ SPORTS

GILLETTE'S "CAVALCADE OF SPORTS" VIA MUTUAL.
FOOTBALL AND BASKETBALL ORIGINATIONS TO THE
KANSAS STATE NETWORK.
SPORTS ROUND-UP AND RADIO SCOREBOARD.

★ "DOUBLE OR NOTHING"

★ THE FIRST NIGHTER

★ MUTUAL'S DANCE BANDS



WHB Merchandising Service

Special co-operation with advertisers of products sold in food, drug, household furnishing and department stores . . . as outlined in WHB's "Unit Merchandising Plan." Includes direct-mail, counter and window display, newspaper exploitation, buyer-contacts, consumer surveys, sales meeting presentations and news-sign publicity. Details upon application to John T. Schilling. Phone HARRISON 1161 collect.



Hint to Time Buyers

Desirable evening time will be available this spring and summer as "War Time" lengthens WHB's hours of daylight operation. In June and July, for example, we are on the air until as late as 9:45 p. m. East-coast War Time, carrying Mutual's fine night-time features and WHB's special summer shows locally produced. For schedule and availabilities, wire, write or phone Don Davis collect at HARRISON 1161.

★ WHB FAVORITES

"THE MUSICAL CLOCK" . . . Since 1931 . . . a daily program of tuneful wake-up music with correct time announcements every five minutes. The program that gets Kansas City to work with a smile and a song . . . and on time!

THE COOK TENOR THE TRAIL BLAZERS
MARY ANN MILGRAM "SHOW TIME" "BING SINGS"
"STRICTLY FROM DIXIE" "AT THE PIANO"
"EVERYBODY'S HOME" "MUSIC WHILE YOU READ"
"FACULTY MEETING OF THE AIR" . . . Kansas City's public school system conducts its faculty meetings by radio, for teachers and parents.

ADVANCE LIVESTOCK ESTIMATES . . . Market Reports from the Kansas City Stock Yards . . . to member stations of the Kansas State Network.

FRUIT AND VEGETABLE MARKET . . . Reuben Corbin of the U.S.D.A. in daily advice to housewives on what to buy.

★ RELIGIOUS PROGRAMS

BILL HAY READS THE
BIBLE
THE PILGRIMS' HOUR
THE LUTHERAN HOUR
YOUNG PEOPLE'S CHURCH
OF THE AIR
KANSAS CITY COUNCIL
OF CHURCHES
HOUR OF MORNING
WORSHIP

DETROIT BIBLE CLASS
"BACK TO THE BIBLE"
MORNING INSPIRATIONS
CHRISTIAN SCIENCE
READINGS
"A BIT OF CHEER AND
SUNSHINE"
UNITY SUNDAY SERVICE
WEEKLY SUNDAY SCHOOL
LESSON

WHB

"This Is Mutual"

KANSAS CITY, MISSOURI

Well I Swan!

HAPPY ANNIVERSARY

SAYS

GEORGE AND GRACIE
(BURNS) (ALLEN)

BROADCASTING FOR
SWAN SOAP
ON CBS
TUESDAYS, 9 P.M. EWT

EXCLUSIVE: MANAGEMENT
LESTER HAMMEL
WILLIAM MORRIS AGENCY

SEASON'S GREETINGS

Walter Cassel

(METROPOLITAN OPERA BARITONE)

KEEP WORKING, KEEP SINGING, AMERICA

FOR E. R. SQUIBB & SONS

C.B.S. COAST-TO-COAST MONDAY, WEDNESDAY, FRIDAY
6:30-6:45 P.M. E.W.T.

Management: M. C. A. ARTISTS LTD.

London - New York - Chicago - Beverly Hills - San Francisco - Cleveland - Dallas

*The Popular Classics
with a blend of the Modern and NEWS*

WLIB gives New York what it likes BEST and wants MOST, the POPULAR CLASSICS WITH A BLEND OF THE MODERN and news... the kind of programs that have distinguished New York, New Jersey, Connecticut radio tuned to 1190 ALL DAY, EVERY DAY!

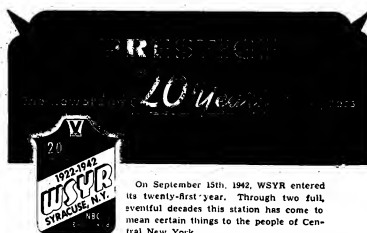
WLIB has attained a prominent place in New York's press. News notices, reviews, and program listings recognize WLIB's unique program policy. And...

WLIB has already firmly established itself among New York's keenest LOCAL advertisers, who check results, must get results and BUY results. Alert national advertisers are following its parade on WLIB!

REG. BUILDING, NEW YORK • Chicago Representative - THE WALKER CO.

STILL
Maintaining New York's
LOWEST
RATE for Effective Com-
merce at the largest and
most penetrating market.

WLIB 1190
Clear Channel
on your dial
THE VOICE OF LIBERTY



Noah Webster has a meaningful word for what we feel we've earned over these twenty years. He defines it as "a commanding position in men's minds." The word is Prestige. There is no substitute for this in any community. It's the final seal of approval.

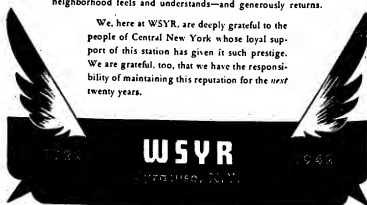
To our neighbors, here in this big, thriving, busy community, WSYR has real meaning, tested by time.

WSYR stands for True Service to the neighborhood... service that is felt gratefully by hundreds of organizations and hundreds of thousands of people in our community.

WSYR stands for Integrity... it enjoys the trust and confidence inspired by twenty years of sincere patriotism in the very best traditions of radio... by twenty years of fair, accurate news reporting... by unflinching high standards of entertainment—the best that money can buy, brains can create and talent can devise.

Finally WSYR stands for Friendliness... a quality that this neighborhood feels and understands—and generously returns.

We, here at WSYR, are deeply grateful to the people of Central New York whose loyal support of this station has given it such prestige. We are grateful, too, that we have the responsibility of maintaining this reputation for the next twenty years.





Bravos, and our heartiest thanks!

[...With a low bow to the talent that made
1942 a great radio year for us...and to *The New Yorker* for the form this tribute takes]

Since art's so long and time so fleeting
With this fell swoop we give all greeting...

All singers, actors, on our shows
Announcers with their deathless prose
Musicians, whether short or tall
We hail them one, we hail them all.

Oh joyfully we pop the cork
For **Xavier Cugat** and his Orch.
We'll set our fiercest hound to nab at
Anyone who hurts **Bud Abbott**

Let noon lights bedeck the fellow
Loved by all, named **Lou Costello**
For huzzahs in this jingle, none
Tops "**Blondie's**" **Penny Singleton**

To **Jimmies, Wallington** and **Durante**
A toast in Napoleon's own brandy.
Applause for **Hazel Scott**, **Low Lehr**, 'n
Georgia Gibbs, also **Paul Barron**.

To **Ed (Arch) Gardner**, **Eddie Green**
And **Roland Young**, a steaming tureen
Of punch, while carol we a rondo
For **Mariene Dietrich** and **Carmen Miranda**
For **Frank Forest** it takes no promptin'
To sing our thanks, nor **Walter Compton**.
Our respects to **Bob Hope**, Uncle Sam's
tireless trippster

And **Bob ("Thanks to the Yanks") Hawk**,
the quiz-making quipster.

Of **Marie Oberon**, lovely and winsome
Of **Andy Devine**, gravelly and grinsome
Of **Jack Pearl**, our pet Ananias
Of **Herbert Marshall**, we ask without bias
When were there bright stars more hithering
to listeners?

When were shows studded with such
glittering glisterers?

Paeonfully we whack our lyres
For **Montgomery, Hildgren, Christie**,
their Choirs.

For "**Grand Ole Opry's**" **Judge, George Hay**;
Minnie Pearl

For **Rachel and Oswald**, our banners unfurl.
Give pyramid chords for velvet-voiced **Marge**
And make 'em impressive like Handel's famed **Largo**
To **Cornelia Skinner**, not forgetting the **Otis**
May her life be as poets claim for the sweet lotus
Oh, cheers and applause for **Shirley Ucheypt Herb**
To the **Camel choir**, something really superb
Charles Laughon whose bond sales all slackers
must irk

We bow to together with fair **Billie Burke**.
Hail to **John Garfield** and **Diane Barrymore**
Sweet Connie Boswell, whose singing was nary
more

Warning to cockles belonging to hearts
Hail **Basil Rathbone**, suave player of parts
As for **Miguelito Valdez** and **Carmen Castillo**
We'll stack 'em against all the best down in Rio
To **Bess Johnson** our hats we most ardently doff
As well as the band of Maestro **Not Brudloff**
We love **Howard and Shelton, Arlene Harris**, too

And the **Merry Men** we find a ticklesome crew
To **Eddie Arnold** and likewise **Alois Navrilla**
May their ships come in multiplied to a bottle
Let lustler accrue to **Al Pearce**, **Warner Anderson**
And if we were a parent, we'd say, take a gander, son
At **Marilyn Duke**, that joyful-voiced looker
While to **Leith Stevens**, **Freddie Rich** we raise a
brimmed hooker.

We hope that all contracts will wind up with
renewers

For **Olsen and Johnson** and the **Reveries**
To the **Lakes**: yes, to **Arthur, Veronica**, "**Flo**,"
To **Larry Elliot**, **Vaughn Monroe**
To **Lanny Ross** and to **Walter O'Keefe**
A feast of prime, red, and unrationed beef.

We repeat that you all to our heartstrings give yanks
And to every last one of you... all of our thanks!

WILLIAM ESTY AND COMPANY

NEW YORK... HOLLYWOOD

R. J. Reynolds Tobacco Company
Camels, Prince Albert, George Washington
Colgate-Palmolive-Peet Company
Super Suds
Tea Bureau, Inc.—Promotion of Tea
Pharmaco, Inc.
Peen-A-Mint and Choos

Thomas Leeming & Company, Inc.
Baume Bengue
Pacquin, Inc.—*Pacquins Hand Cream*
Leln & Fink Products Corp.
Hinds Honey & Almond Cream
Dorothy Gray, Tussy
Etiquet Deodorant Cream
Personal Products Corp.
Lorcas Tissues





HOW advertisers are benefiting through the new WQXR-Time, Inc. collaboration:

Building upon a sound foundation of the best in music, WQXR has become a unique station. Good music has won WQXR a market all its own—a market in the heart of the world's greatest single concentration of purchasing power: The New York Metropolitan Area. Good music—as only WQXR programs it—is selling goods right now in this entire New York market for the smartest and biggest advertisers in America.

Recently, an added reason to boost WQXR's popularity was announced. The worldwide news-gathering facilities of TIME and LIFE and FORTUNE were added to WQXR—as an exclusive service. This has already meant further growth in audience size—and the right kind of audience, too. The combination of WQXR's and TIME's facilities is now making available programs at a cost that at present rates cannot be matched. Buy WQXR NOW and profit by an ever-increasing audience for your sales message.

WQXR NEW YORK
730 Fifth Avenue
Circle 5-5566

In Chicago, The Foreman Company, Wrigley Building, Delaware 1869

JACK MILLER

Musical Director

THE KATE SMITH HOUR

AND

THE ALDRICH FAMILY

AIR FEATURES
INC.

247 PARK AVENUE

NEW YORK

December 7, 1941 to December 7, 1942 on CBS

*In the first full year of America's participation in the war, the
Columbia Broadcasting System communicated to the American people...*

6,471 WAR PROGRAMS

3,723 WAR ANNOUNCEMENTS

4,158 WAR NEWS BROADCASTS

including such distinguished and special original war enterprise programs as:

AN AMERICAN IN ENGLAND

CALLING PAN-AMERICA

THE COMMANDOS

E.O.B. DETROIT

HELLO AMERICANS

HELLO FROM HAWAII

MAN BEHIND THE GUN

THE NATURE OF THE ENEMY

REPORT TO THE NATION

SPIRIT OF '42

SOLDIERS WITH WINGS

THEY LIVE FOREVER

THE 22ND LETTER

WOMANPOWER

Over 36% of total network operating hours were devoted to the war effort.

"Listener reaction definitely indicates that Americans generally are beginning to realize that neither the United States nor the world can again be the same as before the war. The world can be worse or it can be better and radio will be expected and ready to do a lot to make it better. Radio is, therefore, pledged in a very practical sense to the ideals and hopes of our troops and our people.

"The skills which radio has now mobilized for the war were developed through the years of peacetime broadcasting under the competitive American system. It is a natural rather than a remarkable adaptation that has taken place. American radio is a great national asset in wartime in direct proportion to the inherent merits of the system in normal times. Competition has given the U.S. the largest single reservoir of trained radio personnel, equipment and know-how possessed by any one country. This is the unique accomplishment of a free radio in a free country."



*From the annual statement of
WILLIAM S. PALEY, President*

THE COLUMBIA BROADCASTING SYSTEM, INC.

*Greetings
to youse guys
and gals!*



The Old Maestro **BEN BERNIE**
Saluting America's War Workers
On Behalf of Good Old
WRIGLEY'S SPEARMINT GUM

5 Times Weekly—Coast-to-Coast
5:45 to 6:00 EWT Over CBS

GREETINGS
TO ALL OUR FRIENDS

BUSY WITH OUR BLUE NETWORK
WHEELING STEEL PROGRAM
AND HAPPY!
HOPE YOU ARE, TOO!

TOMMY WHITLEY AND THE MUSICAL STEELMASTERS

**FRAN
ALLISON**

RADIO'S BELOVED

"SISTER EMMY"

SEZ:

"WAR BOND BUYIN' IS LIKE PLANTIN'
SEED . . . NO VICTORY'LL GROW
WITHOUT IT."

So Buy and Make This a Happy New Year and Wishing
You All the Same

GREETINGS
RALPH GINSBURG
AND HIS
PALMER HOUSE ENSEMBLE
WGS-MUTCAL



**ZEKE
WILLIAMS**

(FAMOUS RECORDING ARTIST)

**Directs KFBI's
Array of Western
Hillbilly Stars**

featuring

- ★ SLEEPY RICE
World Champion Banjoist
- ★ TED COOK
- ★ HELEN RUCKER
- ★ CURLY POWELL
- ★ BILL BOGGS
- ★ MARGARET TAVORA
- ★ ELMER GRAY

with

TED JOHNSON
Master of Ceremonies

These Headliners and
30 Other Versatile
Artists Play and Sing in
EIGHTEEN Live Talent
Broadcasts Daily, Styled
Western for the Folks
of These Parts.

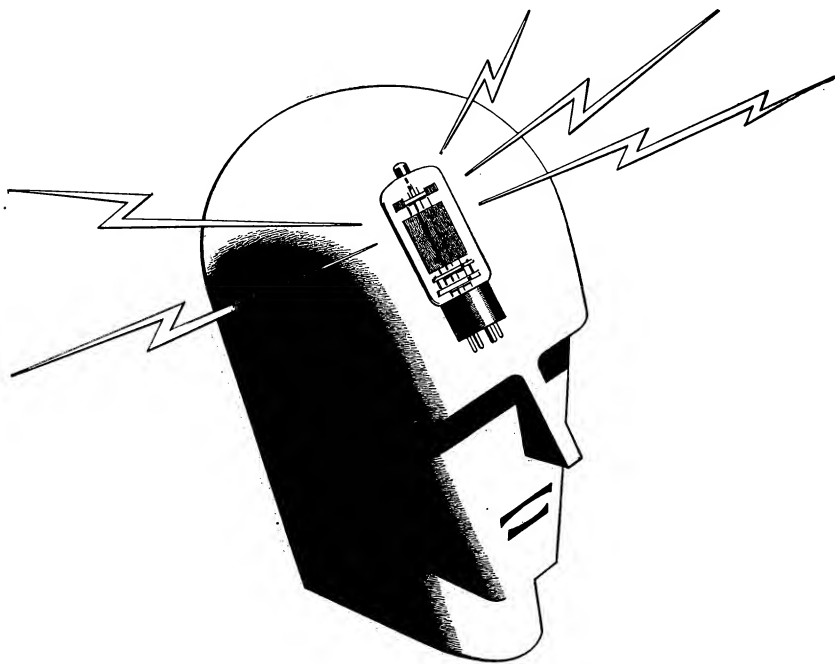


To Influence the
Middle-West
Buy the Friendly
Influence of
5000 WATT

**KFBI
WICHITA**

RAY LINTON, General Manager

HOWARD H. WILSON CO. Reps.



RADIO... NERVE-CENTER OF VICTORY!

This is a war of science. Radio tubes add speed, precision and safety to hundreds of industrial operations, as well as to the performance of planes, ships and tanks. *Radio science is in the fight on every battlefield.*

This is a war of mobility and speed. Mobility on land, sea and in the air is made possible by speed of communication. *Radio carries voice, code and pictures at the speed of light.*

This is a war of morale. Soldiers, sailors and home folks must be informed and entertained. Understanding must be maintained with allied peoples. Courage and hope must be brought to those awaiting liberation. *Radio broadcasting builds morale.*

For more than two decades, the Radio Corporation of America has pioneered in the progressive development of radio, electronics and television. In the present crisis, those developments—in communications, broadcasting, research, engineering and manufacturing—are performing services of vital importance to the United Nations. Out of RCA's war experience will come new and finer products and services for industry, the home, and the nation—to help make life more than ever worth living.



RADIO CORPORATION OF AMERICA

RCA LEADS THE WAY IN RADIO, ELECTRONICS, TELEVISION

The Services of RCA: RCA Victor Division • R.C.A. Communications, Inc.
Radiomarine Corporation of America • RCA Laboratories • National Broadcasting Co., Inc.
Blue Network Co., Inc. • RCA Institutes, Inc.

For outstanding achievement in the production of vital radio equipment, these awards have been given to RCA plants:



Army-Navy "E" to an RCA Instrument plant



Army-Navy "E" to an RCA Tube plant



Army-Navy "E" to the RCA Radiomarine Service



Payroll Traffic

Pittsburgh—Irving Loomis has shifted from publicity to the sales department at WCAG and Edith Flanagan, secretary to Leonard Kapner, general manager of the station, has left to go with USO-Variety Club Canteen.

San Antonio—Latest addition to the staff of WOAI is Estelle Cap-pyryn, in the continuity department. Dick Smith, control room operator, has joined the staff of KTSA. Louise Thurman joined KTSA, assigned to the continuity department. She comes from a similar post at KWTG and KGBX, Springfield, Mo.

New York—Pat Ballard, former

p.a. for Waring's, Pennsylvania, has joined the NBC press staff, under John McKay.

Lethbridge, Alta.—New announcers at CJOC, Lethbridge, are Dale Earl and Evan Ellis. Jim they head the engineering staff and Jack Stewart was added as transmitter engineer.

St. Louis—James Hogan, engineer at KMOX, has been made a Lieut. in the U.S.N. and is in training at the University of Arizona.

Guy Lowe, traffic manager at KMOX, has donned khaki.

John Conard, former gabber at

KWK, upped to a Sergeant and is editing 'Shot 'n' Shell,' the camp newspaper at San Luis Obispo, Cal. Don Cochran, gabber at KWK for four years, has joined government service.

Daba Narvin Pearson and Richard B. Klaski, novelty entertainers, have returned to Poppy Cheesie's hill-billy galaxy at KMOX after an absence of five years.

Des Moines—Woody Woods named war program manager of WHO, also continuing as public relations director.

Milwaukee—Recent shakeup at WTJM-W3SM, in which Bill Benning, musical director for 14 years, was replaced by his assistant, Mau-

rice Kipen, this past week had further repercussions. Harry Sholes, veteran drummer, was replaced by Orban Heidrich, and Therese Meyer, pianist, was replaced by Arthur Eisler.

Des Moines—John Drake, assistant promotion manager of KSO-KRNT, has been named successor to Wayne Welch, who resigned to join the local Menough advertising agency.

St. Louis—Lindis Wilkinson, former Florida gabber, is latest addition to announcing staff at KXOK. Stan Daugherty, mixer of KXOK's orch, and Bob Heuer, guitarist, have been inducted by Army. George Connors and Shirley Heege, newest additions to KXOK news dept.

Louisville—S. C. 'Steve' Cister, general manager of WKRC, has enlisted in the Marine Aviation with

the rank of 1st Lieutenant and will leave Jan. 25 for Quantico, Va. In his absence, Porter Smith will fill the post of acting manager of the station. Hal Newell, WKRC sports and news man, left to join CBS. Stanley Dickson, formerly with Cleveland stations and radio director for Ralph Hubbel agency, now handling news on WKRC. Perry Effen is new chief engineer of WKRC. Howard Perry, WKRC sales manager, has resigned to join local Kopymer agency.

Robert Hulse, WHAS orch director, leaves for the Army in a few days.

Spokane, B. C.—John Thompson, WSPA newscaster until he joined local newspaper's staff resigned, has enlisted in the Army Reserve. Ed McGrath, former WSPA program director, in army and training at Camp Croft here.

Port Arthur, Texas—Bill Brown joined staff of station KPAC as its program director.

New York—Bill Wells, from WKCY, Cincinnati, added to the spelling staff, and Kerby Cushing, added to the program department at WNEW.

Jackson, Miss.—James Robyrt Perry, author and literary critic, joined WJDX as news editor, succeeding Rex Moody, who enlisted in army.

Cincinnati—Merle Bernard, formerly of WKRC, has been added to announcers staff of WKCY, filling in for Bill Robbins, who is undergoing an operation.

Faterson, N. J.—Bernie Gaylor, staff announcer with WPAI, went to the Army Signal Corps Reserve.

Springfield, Mass.—Philip Stolar, WSPR tenor and announcer, leaves this week for a similar assignment at WCAX in Burlington, Vt. Bob Jones, another announcer at WSPR, is going to WHYN, Holyoke. Gil Canfield, ex-WHYN and local theatre manager, has returned to that station's staff.

At WHAS, Laurence Johnson was added to the engineering staff to succeed Ralph Robinson, into the Signal Corps.

Akron—Jean Law named to succeed Mary Jean Schultz as director of women's programs at WJW, coming from WJLS, Beckley, W. Va., where she had charge of all continuity.

Chicago—Thomas B. Elvidge, former assistant office manager of the University of Chicago Press, is in charge of the continuity editing department of WBBM effective Jan. 4. He replaces Robert Hartman, who goes into the Army.

Cleveland—Maurice D. Portman and Tillie Jane Reed, members of news staff WHK-WCLE, departed; Portman to AP and Miss Reed to foreign service of American Red Cross.

Indianapolis—John Morrow, former continuity chief at WIBC, is newscaster at WIRE, replacing John Thomas, who shifted to commercial announcing. Dee Nicholas, wife of Ted Nicholas, former program director now in army, is new WIRE traffic manager, replacing Miss Woodward, who quit to have a baby. Wade Swiger, formerly with WMMN, Fairmont, W. Va., replaces Morrow as continuity chief at WIBC.

San Antonio—Ruth Peters is the latest addition to the continuity staff of WOAI. Bill Laurie is newcomer to announcing staff. Laurie comes from KONO, where he was chief announcer and program director.

Akron, O.—Jean Law succeeds Mary Jean Schultz as director of women's programs at WJW here. Miss Schultz is joining WKBN, Youngstown.

Boston—Ken Owendon, WEEL announcer since 1935, left recently (19) for an eight-week training period in preparation to become a flight instructor in the Army Air Force Reserve.

Allan Brown, WORL staff announcer, has joined the Marines and leaves Jan. 2.

Gordon 'Red' Marston, WNAC publicity head, has been sworn into U. S. Marine Corps and will be as-

(Continued on page 120)



...IN THE CAUSE OF VICTORY

This is a war in which every minute counts. That's why NBC, in a recent typical month, devoted some 150 hours, an average of more than five hours a day, of its own time to realistic public service—keeping the nation informed of the progress of the war, mobilizing the nation's manpower, gearing civilian life to a war economy, aiding the sale of War Bonds, keeping the world informed of our war aims and effort, improving our international relations, furthering the cause of nutrition and health, etc., etc.

Every minute of this time has been devoted, directly or indirectly, to the cause of victory.

This is the NATIONAL BROADCASTING COMPANY

Evelyn Kuhl
 Christine S. Boyd
 Barbara Cushman
 Jack Drake
 Peggy Sloman
 Janet Dutcher
 Olive P. Lurks
 Ruth Lang
 Leo P. P. P.
 Wally Magill
 Bob Montonen
 Pete Sullivan

Greetings from the N. W. Ayer Radio Department

Violet B. Chapman
 Anne Ernest Gibby
 Ruth Pierce
 Paul H. Hagedorn
 Dave Gundersen
 Jim Hanna
 Joe Schmidt
 John M. Caldwell
 Hay McClinton
 Max Wylie
 Jack Purves
 Bob Corne

TRANSAMERICAN

Creators and Producers
 Of Radio Programs

WGAN

campaigns for

★ Radio Stars
★ Sponsors
★ Network
★ Agencies



WGAN through this extensive newspaper advertising is pointing out to the people of Maine the complete radio service it provides . . . made possible by the combined efforts of stars, sponsors, network, agencies and station.



WGAN launches the largest radio promotion schedule ever put on in the Maine area . . . starting with a 12-COLUMN advertisement, picturing 53 CBS radio stars . . . which appeared in 16 daily and weekly newspapers in Maine, including every daily newspaper.

This represented a combined circulation of over 280,000 copies . . . OVER A MILLION READERS (on the conservative basis of four readers per copy the entire population of the State of Maine.)

Now following up this initial advertisement, promoting the individual stars, with insertions in daily and weekly newspapers throughout Maine.

Maine listeners . . . MAINE PEOPLE WITH MONEY TO SPEND . . . are dependent on Maine radio as never before for their entertainment and information.



WGAN

Maine's Voice of Friendly Service
PORTLAND, MAINE

5000
Watts

MEMBER COLUMBIA
BROADCASTING SYSTEM

560
Kilocycles

5 Philly F-M Stations Propose Pooling Agreement

Philadelphia, Jan. 3.

Philly's five frequency modulation stations last week petitioned the Federal Communications Commission for permission to "pool" their broadcasting time in an effort to save manpower and material.

Representatives of the F-M outlets met at a secret huddle and discussed the advisability of dropping regular broadcasts in view of the "freezing" of F-M sets; shortage of help; lack of replacements and parts and difficulty in getting critical material. Also attending the meeting were reps of the Office of War Information.

Tentative plan—if the FCC okay it—is to have one station broadcast each day. This would take care of five days a week. The other two days would be handled by the outlets who are best equipped with manpower and material. Stations now handling the F-M broadcasts would be absorbed by the standard broadcast activities. It was reported that the OWI men attending the meeting looked favorably on the plan.

Stations attending the party included: W3PH, operated by WFIL from 3 to 9 p.m., W4PH, operated by WIP from 9 to 6 p.m., and 9 to midnight; W6PH, operated by WCAU from 3 to 6 p.m., and 7 to 10 p.m.; W7PH, operated by WPM from 1 to 4 p.m., and 6 to 9 p.m., and W5PH, operated by KYW from 9 to 9 p.m.

CBS' EX-D.C. ATTORNEY MAY BE BACK AT LAW

Washington, Jan. 3.

If deputies of Price Administrator Leon Henderson carry out their original intention to present collective resignations to his successor, Paul A. Porter, former local resident counsel for CBS, may be back in the radio-law business as general practitioner.

Porter, who was borrowed for several months back in 1940 by the old National Defense Advisory Commission and took a pocketbook sock of several thousand per annum to boss rent control under Henderson, has at least two offers. One includes a partnership with one of the biggest and highest-priced D. C. legal outfits which would result in the firm's getting the web's legal business if Porter joins up.

BOB BURNS

NBC

Coast to Coast

Every Thursday Evening

"The Arkansas Traveler"

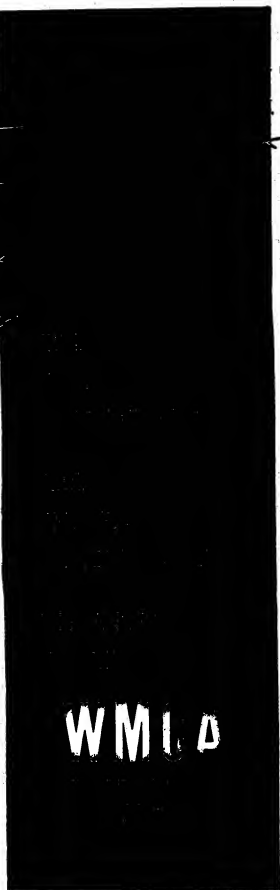


64

newspapers in this area regularly list

WMCA programs... more than twice as many

as list the next New York independent station.



Radio Review

VAL FLEMING
"The People's War"
 News Comment
 15 Minutes
 Sustaining

Sat., 1:45 p. m.

W.F.-NBC, New York

Apparently inspired by the universal note of appeal struck by Vice President Wallace in his now-famous people's-war talk to the nation, NBC has taken the cue and offers a new weekly analysis of the war's economic aspects and of their impact on John Doe. Aptly enough, it's titled "The People's War," with the 15-minute Saturday afternoon stanza handled by Val Fleming, who, as financial editor of the Christian Science Monitor and contributor to many of the class mags, indicates a deep knowledge of the vast, complex changes in the nation's social structure.

Chief virtue of Fleming's initial talk—and the manner in which he differed from most of the other commentators—was his ability to grasp in a nutshell the whys and wherefores of rationing and other trends in a war-torn economic system, and then proceed to reduce them to their most common denominator, thus making his comments understandable to every housewife.

When Fleming spoke of Washington bureaucracy, of the artificial shortages created by administrative fumbling, of a lack of week-day patriotism among the high-rung politicians, he succeeded in getting his messages across and yet steered clear of the too-complicated underlying political ripples. When, as in his Dec. 26 broadcast, he warned that the people will have to accept untold sacrifices in 1943 and with a better grace, there was a ring of conviction about his tone that left his sincerity unquestioned.

First few minutes of the broadcast were devoted to late news bulletin.

Rose

Follow-up Comment

F. O. B. Detroit: CBS network show also short-waved to Europe, is designed to show how America is growing its sinews of war in Detroit, the major arsenal of democracy. Recent Saturday show took a new tack to bring the pride of accomplishment even closer to Americans.

It started out as the story of Bill Jones, the go-getting fellow in every town that everybody knew, "the fellow who gets things done." After a sound buildup on a neighbor everybody knew, there was a careful transition until "Bill Jones" became "Bill Knudsen," one of the great production geniuses of Detroit, who went to Washington early to head the War Production Board.

There was plenty of the inherent drama in Knudsen's life to pack the half hour solid with the typical case of an engineering giant, an American who is setting the pace for the production now outmarching the Axis. The drama, carefully weaving in music on our union for victory and stressing how Americans work together out of their respect for their fellow men, was sound gross-ganda. This point was punched home in the last moment when Tom Harmon, former All-American half-back from Michigan and now a lieutenant in the Air Force, came on to tell what an influence Knudsen had been on his life.

REPRESENTATIVE: WEED & COMPANY • CHICAGO • DETROIT • HOLLYWOOD • BOSTON

CFCY

"The Friendly Voice of the Maritimes"

630 ON YOUR DIAL

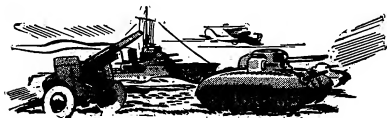
"OUR COUNTRY FIRST, COME WHAT MAY"

CHARLOTTETOWN
 PRINCE EDWARD ISLAND

ART BAKER

M.C. and ANNOUNCER

RAND R's Biggest Radio Year Welcomed a New Client *Uncle Sam at War!*



WHEN the story of this war is written, one of the brightest pages will tell of the Radio Industry's contribution to America's war effort, and to Victory.

To calculate the number and scope of the radio messages broadcast in behalf of the Government's various programs would be an almost impossible task. To evaluate that effort in dollars and cents of radio time and talent would result in figures so astounding as to make any previous commercial radio billing seem trivial by comparison.

Ruthrauff & Ryan is proud to have participated (as it is

still doing) in this great patriotic program. We are glad that during 1942—by far the biggest radio year in this agency's history—we were able to devote time, talent and facilities to doing a job for Uncle Sam at war, too.

In selling the war effort to the American people, we employed the same principles of *mass salesmanship* which successfully sold peace goods in happier days. For we know that people are fundamentally the same—in peace or in war—and whether the product being promoted is over-the-counter merchandise, or out-of-the-heart patriotism.

This Agency's all-time high in radio business for 1942 has been due in large part to the increased billing of our old clients — good evidence that R & R methods make themselves felt in SALES

Radio Programs Produced by Ruthrauff & Ryan

NETWORK PROGRAMS

MAJOR BOWES AND HIS AMATEURS... Sponsored by Chrysler Corporation for Plymouth, Dodge Passenger Cars and Trucks, De Soto and Chrysler Motor Cars

BOB BURNS IN "THE ARKANSAS TRAVELER" with SPIKE JONES... Sponsored by Lever Brothers for Lifebuoy Health Soap

LIONEL BARRYMORE in "MAYOR OF THE TOWN"... Sponsored by Lever Brothers Company for Rinsol

"THAT BREWSTER BOY" with EDDIE FIRESTONE, JR. Sponsored by Quaker Oats Company for Quaker Oats and Mother's Oats

"VOX POP" with PARKS JOHNSON and WARREN HULL... Sponsored by Emerson Drug Company for Bromo-Seltzer

"GOOD WILL HOUR" with JOHN J. ANTHONY... Sponsored by Irtized Yeast Company for Irtized Yeast

GRACE FIELDS... Sponsored by American Cigarette & Cigar Company for Pall Mall Famous Cigarettes

"BIG SISTER"... Sponsored by Lever Brothers Company for Rinsol

"LIGHTS OUT" by ARCH OBOLER... Sponsored by Irtized Yeast Company for Irtized Yeast

"ELERY QUEEN"... Sponsored by Emerson Drug Company for Bromo-Seltzer

"THE SHADOW"... Sponsored by Delawore, Lockwood & Western Coal Company for blue coal

"AUNT JENNY'S REAL LIFE STORIES"... Sponsored by Lever Brothers Company for Spry Shortening

"QUIZ OF TWO CITIES"... Sponsored by Noxama Chemical Company for Noxama Skin Cream

"FURLOUGH FUN" with BERYL WALLACE, CITY SLICKERS, GEORGE RILEY... Sponsored by Gilmore Oil Company

"RED RYDER"... Sponsored by Langendorf United Bakers

NETWORK PROGRAMS IN CANADA

BIG SISTER... for Rinsol

CANADIAN THEATRE OF THE AIR... for Irtized Yeast

GRAND SOEUR... for Rinsol

LES SECRETS DU DR. MORHANGES... for Irtized Yeast

LIONEL PARENT CHANTE... for Rinsol

LUCY LINTON'S STORIES FROM LIFE... for Sunlight Soap

NATAIRE and BARNABE... for Lifebuoy Soap

TANTE LUCIE... for Sunlight Soap

"SPOT" PROGRAMS

ALL STATE INSURANCE CO. AMERICAN CIGARETTE & CIGAR CO., INC.... Pall Mall

ARTHUR MURRAY

BRYNOR OPTICHERISTS

DAVID G. EVANS COMPANY... Old Judge Coffee

GALVESTON-HOUSTON BREWERIES INC.

GILMORE OIL COMPANY

GRIESEDECK BROS. BREWERY

GOLDEN STATE COMPANY LTD.... Dairy Products

IRONIZED YEAST

JOHNSON STEPHENS & SHINKLE SHOE CO.

KRUM-KO COMPANY

LAMBERT PHARMACEUTICAL CO.

LANGENDORF UNITED BAKERS

LIFEBUOY HEALTH SOAP

OSHKOSH B'GOSH INC.... Overallis

RINSOL

RUPPERT BEER and ALE

SAVINGS BANKS OF NEW YORK STATE

SIDNEY WANZLER & SONS DAIRY

SOUTHWESTERN DRUG CO.

SPRY

STERLING BREWERS INC.

THE QUAKER OATS CO.... Quaker Oats, Mother's Oats, "Sparkies," Quaker Flour

VIRGINIA DARE WINE

★

Ruthrauff & Ryan has never been wedded to any one formula, nor limited to any particular kind of show. Our programs include Comedy, Musical, Dramatic, Variety, Daytime Serials, Audience Participation and "Spot" Broadcasting. Complete radio facilities in New York, Chicago and Hollywood.

Ruthrauff & Ryan, Inc.

Advertising

NEW YORK

CHICAGO

DETROIT • ST. LOUIS • HOUSTON • HOLLYWOOD • SAN FRANCISCO • SEATTLE • TORONTO

LET'S GIVE THEM AIR CREDIT

By **PHILLIPS CARLIN**
Vice President in Charge
of Programs, Blue Network

Back in the radio era of pianists, violinists and Shakespeare, the name of the performer was in many cases more important than the performance. It was a label by which the listeners could identify the station and double-check reception on their crystal sets. After all, performance was of small account anyway, since the mystery was still new and the utmost had been achieved when a bird turned picked up Pittsburg, Kansas City or St. Louis. The announcers gave their names more in the line of duty than with any expectation of some day becoming famous. I know of one announcer who used his name very sparingly for the first six months. He finally was induced to identify himself regularly in order to identify the station. As time went on, radio rapidly gained in stature, making those connected with it on the air more or less famous. The performers including announcers, began to

recognize the power of the medium. Since the announcer acted as producer, program arranger, commercial copywriter and receptionist, there was no necessity of naming the producer. Gradually advertising agencies, realizing their responsibility to their clients, put producers on their shows. However, the names of these gentlemen were not aired.

Announcers, Performers Municipally Celebrated

Meanwhile, announcers and performers were given keys to cities and were met at railroad stations with bands, much to their amusement and financial benefit. Some of the agencies that had entered radio were quick to recognize its value and organized radio departments. A great deal of the work and responsibility, however, was still left in the hands of the broadcasting company. As the overall business increased, the position of the agency assumed more and more importance.

All of the broadcasting companies had artists' bureaus, the feeling with some being that the sale of talent

was almost as important as the sale of time. The existence of these bureaus, together with this attitude, resulted in competition at times between the broadcasting company and the agency. For that reason, when the agencies attempted to have production credits on their shows they were refused. Another reason for this refusal, however, was the fact that some in radio felt that the air might become cluttered with names of too many contributors to the radio show as they had in other media of entertainment. With time as precious as it is, we didn't wish to bother listeners with a long list of the contributing personnel. Incidentally, credits to writers seem to have been accepted without much discussion throughout the entire history of radio. This is particularly true of dramatic scripts, with somewhat more debate on continuity or gag writing.

Fear Men Get Too Big For Their Jobs Is a 'So What'?

In later years, there was the feeling on the part of some that if the production credits were given the men

so exploited might become too big for their jobs and be hired away from the industry. Meanwhile production men were constantly being lured away anyway by the agencies at better salaries since it was quite simple for the agencies to find out through observation who the good men really were, despite the fact that their names were not given on the air.

At the same time, the announcers were abusing the privilege of credits in their desire to become famous quickly and make big money like their predecessors. They were forgetful of the fact that there weren't so many of their predecessors around, that radio at first was a novelty and that people, therefore, remembered names more readily than later because of the multitude of great shows, great performers and world-stirring events. So we stopped the use of announcers' names without very much complaint on the part of the listeners. However, this restriction seemed to be more important to the announcer than his salary. As an 'ex,' I could appreciate their feelings and lifted the all-out restriction with the proviso that names could be used only

on certain shows where they (the announcers) really played a substantial role. It made no sense when a man gave his name at the end of a show after giving only a few lines of cue—it was a 'so what' operation. A man hunger for fame was so intense that the men were blinded by common sense.

Blue Network Founded On Liberal Credit Theory

When the Blue Network was established, one of the first moves we made was to lift the bars entirely, relying on the fairness and self-discipline of our men. We lifted the bars on production men 100%. Where formerly on super productions they were given credit after much consultation, we now decided they should have credit whenever they thought they had performed a function which could be called "significant." A man who lacks a sense of the "fine" things isn't the kind of operator we want on the Blue Network. If a man uses his name on a 15-minute piano recital, he can. The fear of losing money is never going to stop him. This way has proved grounds; the draft has taken far more of our men than have outside agencies. What's more, if a man does, through his air work, receive a better offer from the outside, we are delighted to see him get it. Our only concern then is that he does not take some flattering prospect ending up in a blind alley. On this we advise him, but make no attempt to stop him from leaving if we think it really is to his ultimate advantage. There has been less tendency on the part of announcers to turn to free lancing during the last two years since quite a few of them found out to their regret that it wasn't a bed of roses. Many of those who went out into the great open spaces for quick money eventually came home to roost where they had security, continuous exposure to the public with an opportunity to enhance their base pay through commercials. I believe that the public is probably more interested in the name of the announcer than in the name of the producer; whereas, perhaps, men in the trade might reverse this order. But I don't think that it particularly burdens the listeners to mention producers and writers, at the same time giving them a tremendous sense of pride in their craftsmanship. Without a credit, a man may feel he lacks recognition whereas with one, he is working for the company and also for himself.

Where it is requested, we give credit to agency producers as such since this seems but fair. As far as we are concerned, there is no competition between the agency and ourselves in show creation because our primary function is to sell time. Which brings us to my closing thought on the subject of credits.

Having been a witness through the years to the constantly recurring discussion between the agency and the broadcasting company, I had resolved that with authority I would do everything in my power to eliminate this very unnecessary and sometimes unhappy phase of our operation. The phrase "It's easy to do business with the Blue" is not merely a slogan. It is our philosophy of operation both internally and externally. It's easy for our employees to obtain anything that's reasonable and to have the full cooperation of their fellow workers. Department works with department. If we receive a request from one of our own folks, we try to grant it if it is at all possible; if the request comes from outside, we follow the same procedure.

Blue Open-Minded About Ideas External to Shop

It was, therefore, upon our formation of a quite natural and immediately to invite outside program production agencies to help us program the Blue Network. We invited in the immediate, booking of four or five sustaining shows with outside production. We permitted these agencies to bring in their own producers and assisted them in every way that we could. One of these groups has a staff devoted to creation and sales. The Blue is a streamlined company and, therefore, every time we take an outside production agency on our team, we add more trained men to our staff without increasing our payroll. If one of

(Continued on page 124)

THERE'S NOT ANOTHER LIKE IT

The majestic Sphinx has sat for ages amid the shifting desert sands—a silent witness to the rise and fall of kings and conquerors.

No silent onlooker to the changing scene is WTIC. For more than 17 years, WTIC has played an active and important role in the lives of Southern New England's inhabitants. Because of its unique position, WTIC is able to offer you an unparalleled sales opportunity in this wealthy market.

The above average per family buying power and the high radio ownership in Southern New England make it a natural to sell by radio. And when you employ the power, authority and public acceptance of WTIC to do that job, you'll understand why we insist.

THERE'S NOT ANOTHER LIKE IT!

DIRECT ROUTE TO AMERICA'S NEW MARKET

The Trans-Atlantic Broadcasting Service, Corporation
Member of NBC and New England Regional Networks
Represented by WEEB & COMPANY, New York, Boston, Chicago, Detroit, San Francisco and Hollywood



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*offers complete RADIO service
in all four major radio centers*

NEW YORK
50 Rockefeller Plaza

CHICAGO
190 S. Michigan Ave.

HOLLYWOOD
448 S. Hill St., L. A.

SAN FRANCISCO
114 Sansome St.



Season's Greetings

MARY SMALL

C. B. S. SINGING STAR

COAST TO COAST

Tues., Thurs., Fri., 10:45 P. M. EWT

EN ROUTE

RKO PALACE—CLEVELAND—Week of Jan. 1st

ORIENTAL—CHICAGO—Week of Jan. 8th

CAPITOL—WASHINGTON—Week of Jan. 28th

Personal Direction ED. WOLF

CONGRATULATIONS TO **VARIETY**

*and Best Wishes to
Our Friends in Show
Business Everywhere*



WARWICK & LEGLER, INC.

ADVERTISING

230 PARK AVENUE, NEW YORK

A Radio Producer Speaks

You Must Eat, Sleep, Talk and Breath Kilocycle Values, or Else

By HUBBELL ROBINSON, JR.

(Associate Director of Radio, Young & Rubicam, Inc.)

A few years ago the ideas of advertising agency producers provided many a juicy item for *"Variety"* and for those over-the-table critics who are busy exposing to the world the idiocies of their fellow-man. And it must be fairly admitted that the source material for these legends was as abundant as a d varied. But the Hubbell Robinson shelling has abated. And properly so, for the ammunition has run thin. The great bulk of commercial agency-produced radio shows are completely done—a few brilliantly. The boys are growing older, wiser, in the tools of their trade. But have they matured enough? Have

they grown wise enough? The fact that only a few agency-produced shows are genuinely deserving of the label brilliant raises a reasonable doubt.

Why is that? To anyone who has been through the mill and is still living in it, an answer suggests itself. Most advertising agency directors and producers spend their working lives in the uncomfortable middle of a most aggressive pinners movement. On one flank is the star—either a writer or a performer—and on the other, the client. Both of them are usually brimming with ideas, some of them good ones. Both are usually appallingly articulate about these ideas. And frequently the ideas run directly counter to each other. Neither is usually 100% right or wrong. The agency producer is faced with the eternal problem of reconciling these ideas, taking the

ones that are good, rejecting the ones that are not so good, and keeping everybody happy in the process. Henry Clay was operating in the Gus Sun Circuit compared to the problems of compromise that agency producers must cope with each week. And not often, because he has to get a show on the air each week, because the clock and the deadline are always hanging over his head, the agency producer compromises the brilliancy, the personality right out of his production. From that can come discouragement and cynicism about the whole business. And then a producer just does his job. His work becomes just "a job," not a source of pride and feeling of accomplishment. It is certainly rare that any man in any field can turn in brilliant work; he thinks of it as just "a job" or "a living."

Is there a way out? Only if the producer so completely absorbs himself in his work and, of course, has the talent to have good good ideas than the people who are selling him theirs. Or knows his production so well that he can take other people's ideas and make them better.

KNOW ALL VALUES

To do this he must understand his show better than anyone else. He must have a clearly-held philosophy about the production, what it

is supposed to do, what particular quality it has that made him believe, at the beginning, that it had a chance with the public, what it is that has made or will make his star or his basic idea appealing to millions of homes.

If he thinks "at the job that way," he develops a point of view about the show. His thinking achieves unity and direction. Then if he has tact, and brains and talent he can persuade the other people who are concerned with him what is best and what is not. The result is that he can literally direct the production and if he does his job well he earns the respect and confidence of all who are a party to the struggle. And, rightly so, for if he does that kind of job and does it well he is performing a creative function. He is creating out of himself and out of the ideas and help he gets from other people an added increment which can make the production not merely competent but brilliant.

He is in an ideal position to do that. He should know more about all the problems concerned with the production than anyone else. Because he lives and works with his performer and writers he knows more about their abilities and shortcomings than his client can. If he uses his agency facilities properly he knows more about the advertising problems than the performer

does. And if his agency backs him up with adequate research, he knows more than either of them about the public. And if he relates all his knowledge to his basic philosophy he is again in the best position to direct the development of the show toward outstanding success.

operation of that kind demands just about all of a man's waking energies. It means making the show better. And if he relates all his knowledge to his basic philosophy he is again in the best position to direct the development of the show toward outstanding success. It must become the all absorbing passion of his life.

MUST BE IN SAME LEAGUE

It means that most of his friends are going to have to be people who know more about quality than he. They will sit still for hours while he argues about gag construction or story construction. Whether or stars are a better investment. And he wouldn't want them to if they knew enough. And he wouldn't want them to if they knew enough about it to add to his knowledge or stimulate his ideas.

But too few agency producers and directors go at their work that way. Too few of them are impatient enough about quality, curious enough about how to get it. For curiosity is important, too. It can and should lead the producer to learn everything he can about every phase of the entertainment business.

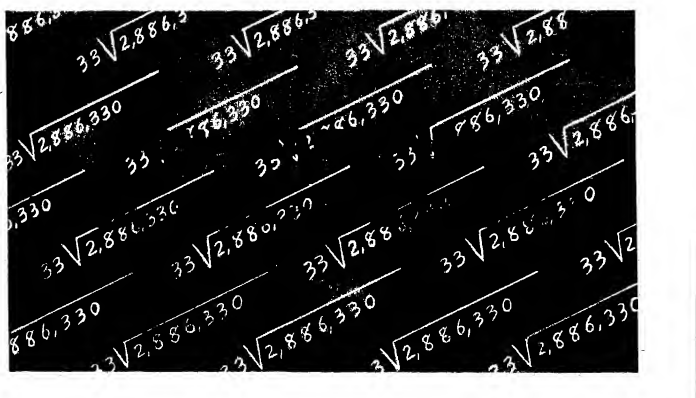
It should take him incessantly to the movies, to the theatre, to every place entertainment is being performed or written or written about. In this business you can never stop learning and no one lives long enough to learn enough. And, of course, no matter how hard or unceasingly you go at it you're bound to fall on your face from time to time with a sickeningly positive thud. But, at least, you know you're leading your job instead of its leading you.

Most of the men who have made great successes in the entertainment business have gone at it that way—given their lives to it, perhaps because they love it. There is no easier way. There are no short cuts. No one has ever given any plausible reason why radio should be any different, in that respect, than the rest of the entertainment business. So if a radio producer or director goes at it that way and loves it enough so he can't go at it any other way, he has that chance for success. And with it the opportunity for work of which he can be proud. If he doesn't go at it that way, if he doesn't love it that much, he'd better hang up. He's wasting his time and that of a lot of other people, including the public.

Air Credit

Continued from page 122
our own shows sell, that's fine and we derive satisfaction from it, but if another fellow sells his show on our network, we're just as happy about it as if we had created and produced it ourselves. There is no jealousy or competition in the set-up we use. There should be beyond my comprehension since it simply means that we have sold another piece of time. The only stipulation we make when a show is brought in from the outside and booked by us is the time in the event of a sale, the show remains on the Blue Network. This is a fair exchange for the use of our facilities over which the agency can produce and exploit its product.

We believe that this method of doing business helps the Blue which is limited as to numbers and hours of availability to prosecute the new additional programming necessary for the war effort. Each one of us in program is now in public service. The more we can distribute our program schedule among outsiders, the more time we have to face the additional problems brought about by the war. I might add that thus far I haven't heard any complaints from our partners who are not on the Blue payroll. I think they all feel that we've given them a square deal; we've not picture and have helped them to the limits of our availability and facilities.



That sounds like a problem in arithmetic, but it is actually a problem in radio, and the answer is . . . every day. The 33 represents the number of stations that release your message when you advertise on the Don Lee Network, and the 2,886,330 represents the number of radio families in Don Lee's Primary Coverage area. (More than 9 out of every 10 families here on the Pacific Coast have radios.) Add the fact that more than 9 out of every 10 radio families on the Pacific Coast live within 25 miles of a Don Lee station, and you

have the answer . . . complete, primary coverage of the Pacific Coast by Don Lee, every day.

When you buy Don Lee, you buy local coverage within every important trading area on the Coast. Your message becomes an integral part of the daily lives of the people. If you have a message that you consider important enough for all the radio families on the Pacific Coast to hear, use the only network with enough stations to do the job . . . Don Lee.

Thomas S. Lee, President

Lewis Allen Weiss, Vice-President, General Manager
5515 Melrose Ave., Hollywood, Calif.

THE NATION'S GREATEST REGIONAL NETWORK

By any other name, it's still WHAT WILL PEOPLE LISTEN TO?

Call it "Programming"—call it "Showmanship"—the thing that makes the crowds stand in line in the rain to get into a theater—that makes radio audiences tune to a certain point on their dials—is *entertainment they want*.

So, when the Blue Network stepped off on its own a year ago, Programming—Showmanship—got top billing on our agenda of things to be done—*right*.

We had certain ideas about Showmanship. We realized that formulas and precedents were out; we believed that Showmanship is nothing if not fluid; we knew it would be less than nothing if it did not help us give our listeners what they wanted—when they wanted it—and in the form they wanted it.

We believed that no single network has a monopoly on program ideas; so we opened the BLUE door to independent program producing organizations and

have put a number of their best offerings on our air. We believed that we ourselves have some good ideas—and we have put some of them on the air, too.

So far so good. But that's all from the broadcasting angle. How about the listeners' viewpoint? That's where our "Open Door" policy again proved itself. Through the cooperation of BLUE stations from coast to coast we have been able to get a constant, accurate, guiding cross-section of what people want and will listen to.

The result has been that **THE BLUE HAS MADE A SUBSTANTIAL CONTRIBUTION TO RADIO SHOWMANSHIP IN 1942...WHICH HAS GAINED GRATIFYING RECOGNITION.**

In at least eight major classifications, the BLUE is admittedly the banner bearer:

- 1 **News Commentators**—First place in Motion Picture Daily's poll went to a BLUE commentator; so did first place for "Women Commentators." First place in Radio Daily's poll also went to a commentator on the BLUE. The BLUE list, in fact, includes more big news names than any other network carries.
- 2 **War Effort Programs**—The BLUE won the American Legion award for outstanding service to the war effort. BLUE war effort programs cover the entire range of subjects set forth by the OWI. Memorable example is "I Pledge America" (Bond Night on the Blue) which brought in pledges totaling \$10,303,369.00. Under this head, too, belong the BLUE religious programs which are doing so much for the morale of a people at war.
- 3 **Children's Programs**—Radio Editors have given BLUE children's shows recognition that puts BLUE leadership beyond any cavil.
- 4 **Classical Music**—One of the biggest events of the musical and broadcasting year was the return of The Boston Symphony

Orchestra to the air—and it is the BLUE that's carrying this great musical aggregation. The Metropolitan Opera and Metropolitan Opera Auditions are also BLUE shows.

- 5 **Dance Bands**—Name your favorite dance band—any one at all—and you will hear it on the BLUE.
- 6 **Comedy**—The great comedy find of the year—Zero Mostel—was on the BLUE'S "Basin Street" program. "Duffy's" (he ain't here) is raising laughter from coast to coast via the BLUE. Gracie Fields and Col. Lemuel Stoopnagle are other great laughing lights on the BLUE.
- 7 **National Affairs**—"America's Town Meeting of the Air," foremost forum program; "Wake Up America," "Men, Machines and Victory," "National Farm & Home Hour"—are all BLUE shows.
- 8 **Daytime**—The sensational "Breakfast at Sardi's" and the poll-winning "Breakfast Club" are but hints of the new things the BLUE is planning for daytime Showmanship.

Small wonder 35 new sponsors signed up as new BLUE allies in '42 and that the BLUE filled up evening schedules faster than any other network. For the BLUE is

packed with pulling power to keep your friends remembering . . . and it can carry your message into more homes *per dollar* than any other national medium.

The Blue Network

Madcap Goblins of the Kilocycles

By Richard Pack and Charles Oppenheim (Station WOR, New York)

Grohm's are not new!

Since the earliest dawn of recorded civilization (as we know it) we have found striking evidence of the fight by Grohms to retard scientific advancement. For the Grohm, wherever he may be, is opposed to invention; opposed to mechanical improvement of any kind.

Before the industrial revolution, with its accompanying expansion in all fields of science, Grohms were little known but greatly feared. Early Greek chronicles relate that the Grohms made desperate, if futile, efforts to impede the researches of that early father of science, Archimedes; it was only in spite of them that he managed to discover the great mechanical principle of the lever. Egyptian hieroglyphs picture the struggle of the pyramid builders against the Grohms. Leonardo Da Vinci is said to have written a most vivid account of the battle waged by the Grohms against his own pioneering experiments in science.

The 20th century, however, brought with it so many advances in science that the Grohms for a time found themselves unable to cope with the march of progress. So it was that the Grohms shrewdly decided to concentrate their fire against the newest and most important scientific phenomena. The Grohms began to specialize (circa 1885) in electronic

and related fields, while their cousins, their more publicized cousins, the Gremlins, have reputedly devoted themselves exclusively to the field of aviation.

Why, it has been asked, did the Grohms single out the field of electronic communications? The answer is simple: the Grohm is delicately constructed, its equilibrium of such precision that the slightest disturbance of the airwaves causes

severe headaches and gastrocnemius disorders. For the Grohms is essentially an electronic being, with the complicated nervous system, located entirely in the ear canal and a circulatory system whose primary organ is not unlike a vacuum tube. No other being is so painfully sensitive to sound in any form. Thus, the very common expression, "as sensitive as a Grohm's ear."

Laid Off Tel. & Tel.

It is a matter of common knowledge that the Grohms waged a losing battle against both the telegraph and the telephone. However, there are two schools of thought as to why this defeat occurred. Will Whitmore, of Western Electric, in his brilliant monograph, "The Triumph of Alexander Graham Bell," asserts that the basic reason the Grohms abandoned their fight against the telephone and telegraph was that telephonic conversation and telegrams did not set up too high an oscillation point within the bell-shaped eardrums of the Grohm. In other words, the Grohm can more easily adjust himself to wired sound. The other theory, that advanced by J. R. Poppel, chief engineer of station WOR, is that the Grohms realized that broadcast affecting millions of people at once, whereas telephonic communication involves only two persons at once.

One of the greatest factors in the

Grohms' increasing war against radio came with the development by De Forest of the radio vacuum tube and by Major Armstrong of the super-heterodyne circuit, two inventions which basically made possible radio broadcasting. While radio was

ment of radio stations in the first decade of radio broadcasting. Hence, the use of crystal sets and earphones for listening to the radio.

In short, the Grohm, as a being, is little more than a hypersensitive rat from London, and he is a rat of the day, and has no time to think. There are three types of Grohms existing: The Sustaining Grohm, the gentlest of Grohms rarely stirred into activity; The Commercial Grohm, a more belligerent Grohm, who is subjected to electrical transcriptions and spot announcements; and The Showwave Grohm. It is the latter type which is said to suffer most, since he hears all foreign propaganda broadcasts and appears especially allergic to Axis invective.

Grohms are everywhere in the broadcasting business. They men up every facet of radio—scriptwriters, announcers, actors, engineers, sound men, etc. Following is a partial list of some of the Grohms that have been observed around the broadcasting business:

SPINNEY: Found only in executive offices; wears a homburg hat and specializes in vice-presidents; makes them say that the radio is "Go ahead and do it, if it doesn't cost anything."

FOOBUS: Habitat: wired instruments; causes static.

SLURP: Works on scriptwriters and, occasionally, on comedians. Puts naughty ideas in their heads, which later have to be cut out of the script.

NOSTRAGROHMUS: Wears thick, horned-rimmed spectacles, carries a crystal ball; is responsible for news commentators making wrong predictions.

FLACKIBUS: Wears derby and camel's hair polo coat, chews a cigar; sits on radio editor's desk; he has a scissor-like bill; he is the one that radio press agent's stories are cut into shreds and tossed into the wastebasket.

SWAFON: Found only on war programs; sees to it that station gets into trouble with censorship officials.

BURPINK: Responsible for extraneous noises being heard during broadcasts; coughing, rustling of scripts, etc.

FEETPINELLA: Puts time signals in the wrong spot.

REMOTINK: Lives only in hotels where dance band broadcasts originate; sees to it that program never gets on the air.

RUMPLESTINKINSKY: Plagues newscasters and commentators, causing mispronunciation of simple foreign names like "Krasnoyarsk" and "Trek Ostrovnyanskaya."

BABAGOPIUS: Works outside radio stations. Causes last-minute absence of program guests.

TRANSAGROHM: A high-flying Grohm who delights in interplanetary radio waves, deflecting them into the sea; thus messing up international broadcasts, i.e., when New York announcer says "Come in Ankara," and you hear "Hello, this is London."

KILOWACK: Jumps up and down on antennas; causes static.

WOOLFLEGIBET: Keeps programs sustaining forever; hates sponsors.

DISCOBULUS: Switches records once they've been placed on the turntable; very fond of mixing classical and swing selections; he wears a modified zoot suit.

KREEPSNUFF: Closes in on the microphone so listeners can hear only one actor distinctly.

LAFFINK: Has a long head, long face; eats chestnuts constantly; makes the best jokes of any comedian fall flat.

CHRONOPHILE: Makes programs run over time; not to be confused with Cressetaphile, who lowers program ratings, particularly if they are commercial.

CURIOPTER: Affects engineers only; makes them end program too early or too late. It is first cousin of Chronophile; they always work in pairs.

HEW LA GROHMA: The only female Grohm found so far. Makes all soap operas sound alike.

FLUGGUGGLE: Works in advertising agencies and makes even the shortest commercial sound unending. Likes to incite blurb writers to add "Just a few more" adverbs and adjectives.



NOSTRAGROHMUS



Simple Stinkinsky

... IN THE PEOPLE'S CAUSE

... we devote these things:

Our Broadcasting Facilities . . .

Our Initiative . . .

Our Unqualified Production Effort . . .

... that the substance and sinew of this area may be better devoted to the prosecution of a just war.

KOIN
Portland, Oregon

WHY BUILD

A PROGRAM FOR NEW YORK?

Here are ready-built profits to share!

ONE after another, hundreds of famous national advertisers have come to WNEW in New York... come to *stay*, and come to *profit* from established programs with *proved* sales results.

No *risk* with new programs... no shows that *might* go over—might not. WNEW's unique program successes have been making quick sales for their many co-sponsors year after year. Each WNEW program stands on its own—gives New York what New York wants... And all WNEW programs have one thing in common—they *sell*... or off the air they go!

Audience? WNEW covers the New York-New Jersey metropolitan area—one tenth of American families—24 hours a day.



"START THE DAY RIGHT"... **HAL MOORE**—7:00-9:00 A.M.—Monday through Saturday. News—music—information—on WNEW 3 years.



"ZEKE MANNERS' GANG"... **ZEKE MANNERS**—9:00-10:00 A.M.—Monday through Saturday; 12:00-1:00 P.M.—Sunday. On WNEW 3 years.



"THE MAKE-BELIEVE BALLROOM"... **MARTIN BLOCK**—10:00-11:30 A.M.—and 5:30-7:30 P.M., Monday through Saturday. On WNEW 8 years.



J. B. KENNEDY, NEWS—7:35-7:50 P.M.—Monday through Friday; 6:00-6:30 P.M.—Sunday. Famous radio reporter—on WNEW 1½ years.



"NEWS THROUGH A WOMAN'S EYES"... **KATHRYN CRAVENS**—4:45-5:00 P.M.—Monday through Friday. On WNEW 1½ years.



"THE FACE OF THE WAR"... **SAMUEL H. CUFF**—12:35-12:50 P.M.—Monday through Friday; 1:00-1:15 P.M.—Sunday. Newcomer to WNEW.

Plus other outstanding WNEW programs: News every hour on the half hour, Milkmen's Matinee, Music Hall, Dance Parade, Bob Considine, Jack Stevens.

501 MADISON AVENUE, NEW YORK—REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

WNEW NEW YORK

1130 ON THE DIAL

SERVING NEW YORK AND NEW JERSEY 24 HOURS A DAY

Taking a Powder

An Actor, Who Works for a Headache Remedy, Explains Some Radio Pains

By Jay Jostyn

An editor pounced on me at an unguarded moment and asked me to bang out a treatise on the subject, 'Headaches of a Radio Actor.'

That's a fine thing to ask an actor who is sponsored by a headache remedy!



Jay Jostyn

Compare that with the grueling existence of the stage actor. He goes through weeks of grinding rehearsals. He has to stay up nights

memorizing his lines, until he yells them in his sleep and scares the daylight out of everybody in earshot. Comes the opening night and he loses years of life from worry and tension. After the opening, he has to go through a period of revisions. He then slumps into the rut of going through the same lines over and over again eight times a week.

It takes up his evenings. He isn't able to see any other stage shows except those giving performance on his days off. Why does anyone want to be a stage actor anyhow, when they can be radio? And why does any sensible radio actor ever want to do a stage show? Doesn't he know when he's well off?

However, Don't Include Me

What am I talking about? Am I delirious? Here I am on the radio and I would give my right wisdom tooth to be in a Broadway play—at least one that will run long enough to count.

And what—may I ask—gave you the idea a radio actor's lot is a happy one? Oh, I did say so myself, didn't I? Well, can't you take a joke? Can't you read between the lines and see the glint of humor in my eyes?

If a radio actor passes you by without acknowledging your greeting, don't be offended. He probably didn't see you. Myopia. He's been straining his eyes so much peering at radio scripts, the old optics aren't what they used to be. He's too proud to wear specs, so he has to run the risk of continually passing by people he should recognize—including his best friends. One of these days, he's going to stuff off his agency contact, and will be sorry! It's one of the things that has him in a perpetual state of worry.

Stage actors get plenty of time to rehearse—the lucky fellows. Not so in radio. The air thespian might be reclining in an arm chair, a Scotch in one hand and 'Variety' in the other.

The phone jangles. It's an agency man. They want him down to the studio right away for rehearsal. Can he make it? It's a role written in because he's in a bit of a lull in a few extra minutes. Well, he gulps his drink, grabs his hat and runs.

By the time he gets to rehearsal he is gasping for breath; his heart is pounding like a piston. After a laconic greeting, the director throws him a script which he misses and it lands kerplunk on the floor. He glances in all directions. An embarrassing lull ensues during which the radio actor presents an awkward figure on his knees picking up the sheets and putting them in order. He has a peculiarly tough time with a page from which the number has been obliterated. All the other actors meanwhile snicker sneakishly. Obviously no member of the cast is present, or he would have swooped down to help pick up the script, even if it meant breaking the cover.

Rehearsal begins with a great clearing of throats. Our hero trumpets louder than the rest—why shouldn't he?—he used to be a hog caller in his younger days. The reading proceeds. The members of the cast are not satisfied. Let's take it over again—and this time put something into it!

Like a martyr, our man goes back to the mike. 'That's better,' says the director, 'you can't do it. Be back at 8.'

That gives our hero

three hours for a catnap. He falls asleep as soon as his head hits the sofa and he snores, which is supposed to be a sign of exhaustion.

Well, do you see how the radio actor works and works and works? This is just one example. I could give you numerous others—too numerous to mention. It's just as well.

If I may be permitted to parachute back to earth, radio acting does have its problems. It requires a lot of intense concentration. In addition to ability to throw one's entire art into the larynx.

The stage is a simpler medium in that you can help express yourself with gestures. You can roam all over the stage if it helps convey the proper emotion.

In radio, you are chained to the mike. Perhaps one of these days they will let us utilize buttonhole mikes which allow the broadcaster freedom of movement. It may not make the broadcast sound any more realistic to the radio listener, but it will certainly make the actor feel more at ease, especially if he is a veteran of the stage.

One-Handed Talking

The most difficult phase of the breaking-in period, for me, was getting used to portraying emotion in front of a mike without moving anything but my left hand and my facial muscles. The right hand had to remain rigid because it held the script.

If radio actors and actresses are prone to gesticulate with one hand only during conversations, it's probably because they've become so used to waving that hand in front of the mike, they do it all the time.

If you're a radio actor, you are a slave to it. You must leave a minute blank with a casting registry. When a radio director, bless him, wants you, he wants you in a hurry. If he can't get you all at once, he'll try someone else. So there's no freedom for you. You can't just give way to a whim and go lolling away somewhere.

No matter how you slice it, though, there's lots more time, effort and physical labor attached to doing a Broadway show than there is to radio work. Despite that, when I'm a radio actor worth his salt, I wouldn't give his shirt for the opportunity to face the footlights in a legitimate theatre.

What are the facts about the

CONSUMER MOVEMENT?

Just how important is the consumer movement? Under the cooperative movement, the Pennsylvania Marketing Department, against the competition of the W. Lewis, for one year, are women's organizations, the consumer movement, interested in the consumer movement? What is its purpose?

To seek an answer to these perplexing questions, WLW some months ago established a fellowship at the Graduate School of Arts and Sciences of the

University of Pennsylvania. Under the Marketing Department, as W. Lewis, for one year, the consumer movement, interested in the consumer movement? What is its purpose? Mr. Lewis' authoritative study is just being completed. The University of Pennsylvania Press has published, it should throw revealing light on the subject which has recently caused so much controversy in the advertising field.

"The Consumer Movement in the Ohio Valley" will be published by the University of Pennsylvania Press in January. Advance copies may be reserved by writing to WLW, Crosley Sq., 140 West 9th St., Cincinnati, O.

WLW

THE NATION'S MOST MERCHANDISE-ABLE STATION

**Goodkind,
Joice
&
Morgan**
PALMOLIVE BUILDING
CHICAGO

Planned Merchandising
Forceful Advertising

Hollywood associate
Raymond R. Morgan, Co.



Management
LOU CLAYTON
c/o **VARIETY**
New York or Hollywood

The Nation's Hobby

HOBBY LOBBY

Dave Elman's



ON THE AIR
FOR PALMOLIVE SHAVE CREAMS
EVERY SATURDAY, 8:30 P.M.
AND REPEAT 11:30 P.M., EWT
WABC, COLUMBIA BROADCASTING SYSTEM
ADVERTISING AGENCY
TED BATES, INC.

WILLIAM MORRIS AGENCY, INC.

NEW YORK • CHICAGO • HOLLYWOOD • LONDON

*Season's
Greetings*
DAVE ELMAN

Payroll Traffic

Continued from page 116

signed as a combat correspondent following his basic training period at Parris Island, S. C.

Cincinnati—Leroy Madison has taken leave from the WLW-WSAI publicity staff to join the Marine Corps. He is taking boot training at Parris Island, S. C.

Boston—Hal Newell returned to WEEI's announcing staff after an absence of 18 months served at WCAU, Philadelphia, and in the sports department of WGBS, Louisville, Ky. He succeeds Ken Owendon, who recently joined the Army Air Corps Reserve.

Jacksonville, Fla.—Matt Gettings, formerly with WLLH, Lowell, Mass., and WBMF, Macon, Ga., has joined the staff of WPDQ, Jacksonville, as production manager.

Bob Truere, formerly with WCNC, Elizabeth City, N. C., has joined the WPDQ program department.

Trenton Strike Settled

Trenton, Jan. 3

Adjustment of differences over back pay ended at noon yesterday (2) a strike at radio station WTTM. A score of announcers, salesmen and staff help had been out since Dec. 18. Lawson Wimberly, of Washington, D. C., representative of the International Brotherhood of Electrical Workers (AFL), negotiated the truce with the station.

Back pay differences were ironed out, a 40-hour week agreed upon and further differences submitted to a committee. Jersey Congressman Elmer Wene is controlling owner of the station.

WCAU

PHILADELPHIA



50,000 Watts in all directions



**MARY
MARGARET
McBRIDE**

MONDAY THROUGH FRIDAY

1 to 1:45 P.M.—WEAF

GREETINGS

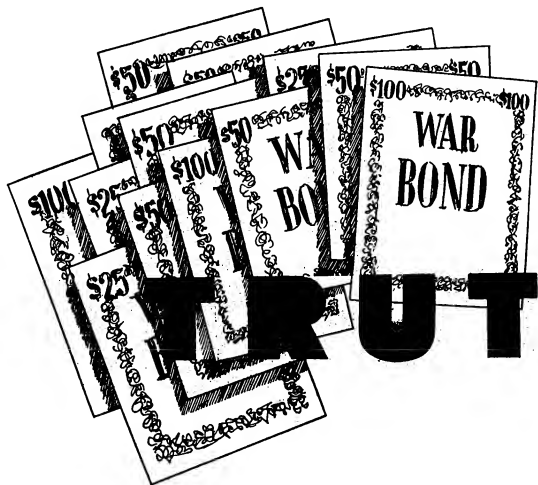


THE CHICAGO TIMES

SCHWIMMER & SCOTT

ADVERTISING

CHICAGO



TRUTH

or



CONSEQUENCES



OWI Splits Stations Into 'KOWI Web' Comprising Four Equal Groups

Washington, Jan. 3. As part of its plans for carrying on wartime campaigns, the radio bureau of the Office of War Information has divided the country's radio stations into four equal groups, comprising what it terms the 'KOWI network,' according to Douglas McCreary, deputy chief of the bureau. One group will be known as the 'K' group, second as the 'O' group, third

as the 'W' group, and fourth as the 'I' group.

After a six-week test in Philadelphia, the spot allocation plan, the radio bureau has decided, will be started Jan. 18. The station transcription plan will be put into operation Feb. 1. OWI plans to provide each station each week with a platter carrying 12 spots to be run each day.

RIGGS, BURNS MOVE INTO NEW NBC SLOTS

Lever Bros. is moving the Tommy Riggs program Jan. 29 into the Friday 10-10:30 p. m. period on NBC. The show now occupies the 7:30-8:10 p. m. time slot, with a repeat at 10:30 p. m.

Effective tomorrow (Thursday) the Bob Burns show will have the Thursday 7:30-8 p. m. slot on NBC, switching from Columbia's Wednesday 9-9:30 p. m. inning. 'Mayor of Our Town' (Lionel Barrymore) takes over the latter spot, advancing an hour in the process.

Brewer Buys 'Falcon'

'The Falcon,' an adaptation of the 'Falcon' picture series, will be sponsored 7:30-8 p. m., Wednesday, starting Feb. 3, on a New England hook-up of seven or eight NBC stations by Krueger beer. It will replace the same account's 'Go Get It' program, now heard Wednesday nights locally on WOR, New York.

Compton is the agency and Bernard L. Schubert the package producer. Stuart Buchanan will probably direct 'Falcon,' but the other production setup hasn't been picked.

ROMBERG TAKES \$7,800 WITH CONCERT GROUP

Pittsburgh, Jan. 3.

Sigmund Romberg, in two concerts over Xmas weekend at Syria Mosque with his 40-piece orchestra and three soloists, Grace Panvini, Gene Harvey and Marie Nash, grossed estimated \$7,800, with bad weather figured easily to have cost attraction around \$1,000 the first night. Romberg got a guarantee of \$4,500.

Marked first venture into impressive field of William Best, long-time KDKA staff man and now running his own transcription studio in Hotel Schenley. He's also manager this season of Art Society of Pittsburgh. Best's profit was short on account of heavy advertising outlay, but he expects to continue and plans to present at least two more similar attractions at big 3,000-seat auditorium before the end of the season.

PROPOSE RCA TAKE INFO PLEASE

While RCA has yet to select a successor agency for its advertising account, one of the RCA subsidiaries was reported last week as seeking to sell the communications-manufacturing combine on the idea of underwriting the sponsorship of 'Information, Please' on NBC. The latter program winds up its partnership with Lucky Strike Feb. 5.

Lever Bros. had weeks ago expressed an interest in taking over 'Information' for Wimm's vitamins, but Dan Golenpaul, owner of the show, has indicated a eagerness toward tying himself down, preferring to wait awhile in the hope that an account with strictly institutional intent might in the interim make him a proposition.

Franco Gets Y-R Stock

Carlos Franco, head of Young & Rubicam's time buying section of the radio department, was last week made a stockholder of the agency. Several other execs received similar recognition, but he was the only one out of radio. Franco has been with the agency since 1935.

"Molly Picon's Artistry is Big Time" —WALTER WINCHELL

ROBERT COLEMAN,
Daily Mirror, says:

"I know Molly Picon, known to all as the darling of the radio, and the fact is that she is a real 'Big Time' artist. Molly Picon is big time!"

JOHN MASON BROWN,
World Telegram, says:
"Her good spirit like her versatility, her appealing personality, her generous, dainty, dainty, dainty, what a gifted comic she is!"

WILLIAM WALDORF,
The Post, says:
"Molly Picon is a comedienne who deserves a theatre named for her."

BURNS MASTER,
The News, says:
"She is a talented person, like a lot of women, her manner is friendly, her sense of humor is broad, and she has a sense of rhythm that is as deft as a dancer's."

EDWARD LOCKRIDGE,
The Sun, says:
"Having all over again who her fans has spread on every her front second. Avenue... she would, I suspect, be enjoying if she could and sing in 'Savoy'. Molly Picon is surely a real..."

HARRY HERSHFIELD,
N. Y. Daily Mirror, says:
"Molly Picon is a first artist and a first day in New York."

JOSEPH PIEROCHI,
Herald Tribune, says:
"Molly Picon is justly named for an entertainment that takes in the highlights of her career."

ARTHUR R. POLLOCK,
Boston Daily Globe, says:
"Her admirers will be eager to see her do it all over again..."

THOMAS W. DASH,
Herald Tribune, says:
"Molly Picon's comic in her latest play is unusually delightful and should bring in a certain number of new to evening audiences and to those who are old and to those who are new to the theatre."

G. E. BLACKFORD,
Journal-American, says:
"Well received by the packed house, this welcomed her return to the 'Broadway Theatre' for the first time."

ROSLAND FIELD,
Nathan's Review News, says:
"The versatile gifts of Molly Picon are displayed in a new and always fascinating to encounter."

WILLIAM EDLIN,
The Post, says:
"Molly Picon is entitled to a certain recognition. Molly Picon still remains the most talented stage personality, a singular artist that has won the admiration of all."

S. RICHARD,
The Herald, says:
"She lights up the theatre with her joy, with glamour and with the infectious charm and splendor of her artistic personality."

*to Radio Editors,
Critics and Columnists*

We are deeply grateful to you for awarding first place in the daytime serial program classification to Paul Rhymers

WIC and SADE

which was conceived, written, produced and sold by

Chicago key station
of the famous NBC Network

Represented Nationally by the NBC Spot Offices in

NEW YORK BOSTON CHICAGO WASHINGTON CLEVELAND
DENVER SAN FRANCISCO HOLLYWOOD

MOLLY PICON

Now Playing at the Molly Picon Theatre
**FOURTH CONSECUTIVE MONTH—
BREAKING RECORDS**

Also Broadcasting Every Tuesday, 8-9:30 P.M. EDT
**SEVENTH CONSECUTIVE SEASON FOR MAXWELL HOUSE
COFFEE. Also for DIAMOND CRYSTAL SALT. Thanks to
BENTON & BOWLES—ADV. BROADCASTING CO.—and
EDWIN A. RELKIN**

**KEEP
BUYING
BONDS,
FELLAS . . .**



DINAH . . .

FRANK FOREST

TENOR -- SOLOIST

DOUBLE or NOTHING

Friday, 9:30-10:00 P.M.—Coast to Coast

MUTUAL NETWORK

Personal Representative

**Bernard L. Schubert, Inc.
501 Madison Ave. New York**



Davis Denies Pressure on Nets to Get Preferred Spot for Food Message

Washington, Jan. 3. Elmer Davis, director of the Office of War Information, denied Wednesday (30) that there was any coercion applied on any of the radio networks to get the 8 o'clock spot Sunday night for his food rationing message in conjunction with Agriculture Secretary Claude Wickard. When he was asked whether Senator Burton K. Wheeler was correctly informed that there was considerable resistance on the part of

one chain to giving up the 8 o'clock spot, the OWI director said the senator was not correctly informed.

"We were trying to get the same hour for all four networks," Davis explained. "That's a pretty difficult job. We more or less obtained an agreement on an hour from three of them and the fourth offered us a couple of other periods, but it seemed impossible to displace the three and we did not coerce them at all. We told them if they couldn't

do it, then O.K., and eventually they did come along." Davis declined to identify the fourth network, saying "I would prefer not to make any identification."

He denied that anyone in his office had made to network people the statement, "We can take you over anytime we want to," as was reported. "Nobody in the office said anything like that," Davis asserted.

NO 'W. E. DIVVY'

Western Electric directorate again failed to take action on a final dividend for 1942 at the special meeting held last week.

Because re-negotiation of contracts covering business done with the U. S. Government in 1942 had not been finished, it was decided to declare no further divvy for '42.

Argentine Activities

Buenos Aires, Dec. 22.

Casa Munoz, clothing house, set Hugo del Carril for Tuesday, Thursday and Sunday show over Radio Splendid LR4 and RADES chain. Del Carril, who's a tango singer and film juve, replaces El Zorro (Pope Iglesias), comic.

The France reported by Radio Excelsior LR5 for three shows: "A Gusto del Oyeño" (At Your Request), Musica de Cimar, sponsored by local dish house, and Cocinero cooking oil program.

Inter-Allied Committee just published third of series of booklets containing greater part of material broadcast in Saturday night pro-democratic show over Mundo.

AIM NEW PROPAGANDA PROGRAMS IN ITALIAN

Two Italian language programs prepared by the Civilian Defense Council and the Committee on Research and Public Information, College of the City of New York, are being broadcast on station WHOM, New York. They were placed by Morris S. Novik, director of WNYC, municipal station in New York and civilian defense radio head for the city of New York. Series will be translated by the German department of CCNY and aired in that language on local outlets.

First of the two series is on the general theme of *The American Way of Life* and consists of six programs written originally in English by Prof. Louis Le Snyder, of the CCNY department of history. Second, on "Our Stake in the War," consists of eight broadcasts and is authored by professors at CCNY and Columbia University.

Gov't Will Ask Cereal Mfrs. To Plug Their Stuff

Cereal processors, it was reported within advertising circles last week, will in the near future be prevailed upon by the Government to go all-out on the promotion of their brands so that some of the heat can be taken off food rationing. Cereals are exempt from consumer restrictions, and Washington figures that an intensive and consistent campaign on the several brands will develop a war-necessary food habit. Kellogg, through the Kenyon & Eckhardt agency, last week gave the Blue network, an order for a five-time weekly sponsorship of the "Breakfast at Sardi's" series, starting around March 1. The account had tested the program on the Blue's west coast link and the new contract "is for every station in the network. The period will be 11-11:15 a.m. EWT

WABC Step-Ups

G. R. Swift, of the staff of WABC, N. Y., has been promoted from program operations to an account executive, and Gordon Graham has been given the title of assistant in charge of program operations. Paul Mowrey will be Graham's assistant. John Torney, formerly with Ksquire, last week joined WABC's sales staff.



Go the Staff of each Station . . .

As the Celanese Hour, "Great Moments in Music*" starts its second year on the air, we of the cast wish to express our personal appreciation of the cooperation the program has received from the management and staff of every station on the Columbia network. To all of you we extend our sincere good wishes for the coming year.

Jean Tamm *Jan Peerce*
Robert Weede *Sam H. Williams*
Larry Elwell *Roger A. Lyons*

THE CELANESE HOUR IS SPONSORED BY
CELANESE CORPORATION OF AMERICA

*Reg. U. S. Pat. Off.

Working to win
with everything we have:
Time, talent, brains, skills,
experience, and facilities!

WKY
OKLAHOMA CITY

Owned and Operated by the Oklahoma Publishing Co.
The Oklahomaian and Times • The Farmer Stockman
KVOB, Cherokee Sentinel • KLP, Homer (ARL), Miami
Represented nationally by The Radio Agency, Inc.

**RAYMOND
GRAM
SWING**

"I've never been more proud of
show business, because it is
100% behind the boys who use
...and the men and women who

make these , and these

, and these .

Let's keep on selling and buying
and ring up the curtain on V.



Yours ...—

Eddie Cantor

Sale of Yankee Network Okayed By FCC; 2 Commissioner's Dissent

Washington, Jan. 3. Federal Communications Commission approved the transfer of control of The Yankee Network to the General Tire and Rubber Company of Akron, Ohio, but Commissioners Clifford J. Durr and Paul A. Walker dissented. The dissenting commissioners expressed the view that the case involved the issue of transferring radio broadcasting stations to another industry and that the application should have been set for

hearing at which the whole question could be examined. The action was announced Thursday (31).

FCC said the price of the sale was \$1,240,000, plus an additional amount to be determined on the date of the transfer equal to 84% of the aggregate net quick assets of the seller over \$100,000. The Yankee Network is 100% owned by The Winter Street Corp., of which John Shepard, 3rd, and George R. Blodgett are trustees. The network

is the licensee of four standard broadcast stations, four relay stations, two experimental stations, and two high frequency stations. In addition to its position as a licensee, the network operates a network broadcast system using all outlets the four broadcast stations licensed to it and 17 contract outlets or affiliated stations located in Maine, Massachusetts, Connecticut, New Hampshire and Vermont.

Fitzpatrick Moves Up

Chicago, Jan. 5. Jack Fitzpatrick, who joined WJJD last spring as a sports announcer, has been appointed news editor of the station.

He was previously with KLLZ Denver.

From the Production Centres

IN NEW YORK CITY . . .

Laurence Hammond, War Manpower Commission radio head, an expectant father . . . Dave Harmon, CBS staff writer, back at his typewriter after a six-week bout with pneumonia . . . Fulton Oursler's listeners wondered what was the matter with him recently on one of his comment programs on WHIN. Because he had to be out of town for a lecture date, he'd recorded the broadcast in advance. When it was aired the needle got stuck in a groove and kept repeating the same phrase until an engineer corrected it . . . Waverly Root, WINS commentator, back on the air after four-week vacation . . . Larry Berns auditioned last week for cast of new CBS series, 'Joe and Ethel Turley'.

On the same night recently, Arthur Hale's Transradio program on WOR, and Johannes Steel on WMCA, used identical language in discussing post-war aims . . . Compton agency has acquired Allis-Chalmers account . . . Bob Shaw, scripter of 'Front Page Farrell', spent the holidays in his hometown, Milwaukee . . . Columbia's year-end review, 'Twelve Crowded Hours', authored by Bill Robson, Al Perkins and Howard Teichmann.

Owen Jordan left the 'Just Plain Bill' cast to tour with the No. 2 company of Eve of St. Mark . . . Alice Frost and Chester Stratton added to 'Second Husband' talent list . . . Purina taking sponsorship of 'Grand Old Opry' on 20 southern NBC stations. Reynolds tobacco (Prince Albert) already bankrolling it elsewhere on the net . . . Mora Martin and Teresa Keane joined 'David Harum' troupe . . . As a convenience for the 'Bill Parade' talent, writer-director Gordon Auchincloss has gin rummy score forms mimeographed on the back of the scripts for the show . . . With the start of 'Right to Happiness' origination from New York, the cast includes Selena Royle, Claudia Morgan, Lester Damon, Charles Webster, Julian Noa, Leora Thatcher and Peter Catell, with Richard Stark announcing.

IN HOLLYWOOD . . .

Standard Symphony refuses to be stampeded into trimming its running time on NBC. Instead it tacked on another 15 minutes for a full hour of class music . . . As is his annual custom, Billy Mills parried the muskies who take his downbeat on 'Fibber and Molly' and 'The Great Gildersleeve' . . . Bobb Redd hospitalized with a strep throat . . . Thomas Freebalm-Smith, veteran Coast producer, now at Foster, Cone & Belding to produce the Orson Welles opus for Lockheed-Vega. Jim Fonda, who formerly presided, is now in the service . . . Joe Connelly aiding Joe Bigelow on the

(Continued on page 138)

VARIETY

GOES ON AND ON

AND SO DO

FIBBER McGEE and MOLLY

JUST COMPLETING 8 YEARS

ON THE AIR FOR

JOHNSON'S WAX

N.B.C.-RED-TUESDAY-9-30-E.W.T.

WITH

HARLOW WILCOX

BILL THOMPSON

ISABEL RANDOLPH

GALE GORDON

THE KING'S MEN

BILLY MILLS' ORCHESTRA

PRODUCTION:
CECIL UNDERWOOD

WRITING:
DON QUINN

AND

"HERE WE GO AGAIN"

*"May we say the
Truth and Faith defend"*



Illustration, courtesy
Schafflin and Company

A pledge to the fifteen former WBIG employees now serving with the Armed Forces on land, sea and in the air:

We will remember you with action. We who worked with you will work the harder in knowing that we are bending our war efforts to your own. Those of us temporarily filling your places in radio will strive constantly to do your jobs as you'd do them, aware that we're keeping your places for you while you perpetrate our fight. Every fellow our announcements recruit will be a tribute to you—"Here's a buddy for Jack," "Into the Navy with Frank," "Up and at 'em with Tom." The War Bonds we sell, the war drives we hammer home, mean reinforcements for you. Lead out in front, boys!—We'll back you up until the Japs and Germans run up the white flag and victory brings you home.

The Staff.

WBIG

"The Prestige Station of the Carolinas"

GREENSBORO, N. C.
A Columbia Affiliate



GREETINGS
from
EDGAR BERGEN
and
CHARLIE MCCARTHY

AVAILABLE

FOR PERSONAL APPEARANCES

Headline talent from one of the nation's most RESULT-ful Radio Stations
... Stars of the WLS NATIONAL BARN DANCE ... Such big names as Mac &
Bob — Ramblin' Red Foley — Prairie Ramblers — Pat Buttram — and
scores of others ... Proved at the Box Office with hundreds of personal
appearances every year at theaters, fairs and local celebrations ...
Single acts or whole units ... For dates — anywhere — wire or
write WLS Artists Bureau, Chicago.



Artists Bureau
1230 WASHINGTON BOULEVARD
CHICAGO

Radio Registry Expands Service to Legit, Pix; Sets Chi, H'wood Offices

Radio Registry, telephone-answering service for New York radio talent, will expand next week to cover legit and films, opening offices in Hollywood and Chicago. Besides extending its phone message service, the firm will be a clearing house for casting directors, producers, etc. New title of the outfit will be National Talent Registry. Doris Sharp continues to head it.

Since it operates on a fee basis and does not collect commissions, Registry has never had to be licensed by the American Federation of Radio Artists, although it has had the unofficial okay of the union. Similarly, the firm will not need official Equity or Screen Actors Guild sanction in entering the new field, but will get tacit approval to service legit and film talent. As it

has done in radio, it will have a daily bulletin service of specific parts which directors or casters are having difficulty filling.

New Blue Affiliate

WBIR, Knoxville, Tenn., has joined the south central group of the Blue Network. The Blue's station list is now 147.

Hunt Spots for Tobacco

Lennen & Mitchell is lining up spot availabilities for Friends' tobacco (Lorillard).

It will be a campaign of one-minute nightly announcements at the rate of 12 a week for 13 weeks.

Are The Texas Rangers RIDIN' FOR YOUR BRAND?

★ Mr. Advertiser:

An Omaha dairy, troubled with a 250,000-pound surplus of cheese, bought The Texas Rangers Transcribed Library for a 13-week campaign on WOW.

Result: In just ten weeks, the dairy's entire cheese production—surplus and all—was sold out! Distribution in the Omaha area had mounted from 25% to 85%!

The advertiser, having naturally renewed, is now turning the talents of the Texas Rangers solely to milk procurement!

The point is, The Texas Rangers Transcribed Library can do a similar selling job for your product. There's no better time to start than now.

★ Mr. Station Manager:

Take a look at WJZ, New York . . . KNX, Hollywood . . . WJSV, Washington . . . WENR, Chicago. Big stations in giant markets. And subscribers to The Texas Rangers Transcribed Library.

Or consider such middle-sized stations in medium-sized markets—KOIN, Portland . . . WROL, Chattanooga . . . WSYR, Syracuse . . . KSFO, San Francisco. They're cashing in with The Texas Rangers.

And don't forget the alert stations doing BIG things in small markets with this library. Stations like WMBD, Peoria, Ill. . . KOBH, Rapid City, S. D. . . WHBF, Rock Island.

Ask any of dozens of smart station operators from coast to coast what they think of The Texas Rangers Transcribed Library as a sales and audience builder! They'll tell you plenty!

Big-name Hollywood talent, tested and proved on network and screen—yours at less than the cost of untried local talent. Yours without personnel problems—without temperament troubles—without draft difficulties. The Texas Rangers may go to war, but their music stays home—more than 300 individual selections, including the best of every type of America's favorite familiar music.

Advertisers and station men alike who are interested in gathering listeners and selling goods should immediately write for details to George E. Hailey at the address below.

The Texas Rangers Transcribed Library

AN ARTHUR B. CHURCH PRODUCTION

HOTEL JACKWICK

KANSAS CITY, MO.

Production Centres

Continued from page 136

Chase & Sanborn scripts. . . NBC's Sid Strotz cast for a sesh with the home office crowd. . . Those We Love now in its fifth year on CBS. General Foods sponsors the dramatic series.

Al Jarvis, originator of 'Make Believe Ballroom,' polled his KFWB audience on their choice of top band, singer, etc., of 1942, and for every vote cast collected life for Children's Hospital. . . KHL-Don Lee employees, led by Van Newkirk, program director, trooped down to the blood bank in a body. There were 29 in the lineup of bloodgivers. . . Voice of Firestone moves here for the first three broadcasts in February. . . Harry Matzlin east on a big safari for KFWB. . . Abbott and Costello head for the other seaboard after Jan. 21 broadcast to play camps, take a bit of a vacation and to fit the new locale into their routines. . . Jack Runyon to Washington to talk over new year plans with Latin American reps of Office of Coordinator of Inter-American Affairs. . . The Second Mrs. Burton, which has shuttled between Benton & Bowles and Young & Rubicam for years, now reduced to immobility. Serial has been dropped by General Foods (Sanka).

IN CHICAGO . . .

Russ Widoe, recently with WHFC, Cicero, now announcing at WIND. . . John Carlson, WBBM publicist, leaves for the Army Jan. 8. . . Judith Waller, NBC public service director, headed west to launch groundwork for NBC Summer Radio Institutes at Stanford and UCLA. . . Dick Baker, WJJD scat-singer and pianist, away from microphone for three more weeks due to painfully wrenched knee acquired in a Christmas shopping rush. . . Edward S. King, NBC director of 'Vic and Sade,' inducted by Army Jan. 2. . . Percy Faith, Carnation Contented musical director, and his family, visited the old home town, Toronto, over New Year's. . . Chicago Radio Management club held its first annual Christmas party at the studios of WJJD and WIND, Dec. 23, attended by members and radio luminaries. . . Chicago Herald-American has renewed its reciprocal deal with NBC.

EASY ACES

VIRGINIA PAYNE

Beginning Tenth Year as

"MA PERKINS"

Season's Greetings Everybody

From

IRNA PHILLIPS — CARL WESTER

JOAN EDWARDS

CURRENTLY Appearing
On 'Your Hit Parade' Via
CBS Every Saturday—9 P. M.



Personal Appearance
Jan. 7th, Flatbush, B'klyn
Jan. 14th, Windsor, B'klyn



CBS Television



Heard on Liberty and Victor Records
Transcriptions for Uncle Sam



Personal Direction
JACK BERTELL



MCA ARTISTS, LTD.

1500 BROADWAY, NEW YORK 17, N. Y.

XMAS LISTENING WORST IN YEARS

Latest reports of the Co-operative Analysis of Broadcasting show one of the sharpest fall-offs in pre-Christmas listening in years. The severity of the drop was interpreted in agency circles as being due to the fact that the volume of Christmas shopping was greater than it was in 1941.

The dip started Wednesday, Dec. 16, and became progressively worse each succeeding evening, with the exception of Sunday, when normal ratings prevailed.

Sues to Void Transfer Of KMTR (L.A.) Stock

Los Angeles, Jan. 2.

Charging she was defrauded of her interest in radio station KMTR, Mrs. Gloria Dalton, former wife of the late broadcaster, filed suit in Superior Court to set aside transfer of 1,000 shares of stock. Defendants are K. L. Banning, confidential secretary to Dalton, and Reed Callister, attorney and business adviser to Dalton.

Suit charges transfer of stock was made for a 'wholly inadequate consideration' and she asks the court to compel Banning and Callister to return the stock to be placed in trust for her. Plaintiff divorced Dalton in 1940 and he soon after remarried.

Zeke in Army

Zeke Manners, urban hillbilly and radio personality on WNEW, N. Y., is no longer on that station and according to his hotel has 'been drafted into the Army'.

The station is using Bill Wells, announcer, as m.c. with Manners' 'gang' has added a harmonica quartet to pad out the program.

Pittsburgh—Walt Framer, special events man at WWSW for years, has joined WCAE announcing staff, but only temporarily. He replaces Bob McKenna, who has switched to KDKA. McKenna was with WWSW, too, before going to WCAE. New man on KDKA news staff is Charlie Earley, former local newspaperman.

Salt Lake City—KSL losses being increased by recent induction of following: Wally Sinderock, newscaster, to the Navy training school at Ithaca, N. Y.; and Wally Williams, pianist in studio orchestra, to the Reception Centre, Fort Douglas, Utah. Ralph Eskelson, first violinist in orchestra, leaves not for war but for Los Angeles.

BUY BONDS

MYRTLE VAIL

ORIGINATOR AND STAR OF

MYRT and MARGE

11 Consecutive Years on CBS

PERCY FAITH

Management: MCA ARTISTS, LTD.

BEST WISHES

Earle Ferris

RADIO FEATURE SERVICE, INC.

NEW YORK

CHICAGO

HOLLYWOOD

JOHANNES STEEL

INTERPRETS THE NEWS

WMCA



*"I'm the man
who doesn't like
J. Walter Thompson
radio programs"*

J.W.T. 13-year record of radio "firsts" tops field!

FIRST to develop the variety idea in radio — Rudy Vallee Hour
FIRST to build a "smash" show around a big-time comedian—Eddie Cantor

FIRST to stage a two-hour commercial series—Kraft Music Hall with Paul Whiteman
FIRST to stage a full-hour commercial radio dramatic show—Lux Radio Theatre

FIRST to establish production facilities in Hollywood
FIRST to produce a commercial television program

• ONLY AGENCY to have three out of the top ten shows —according to the latest C.A.B. rating: Chase & Sanborn Program, Kraft Music Hall, and Lux Radio Theatre.

• And the experienced thinking that created these outstanding nighttime shows is also directing clever radio expenditures in daytime programs. (About one-third of J.W.T. radio is daytime radio.)

WAAT--ALL OUT FOR VICTORY



Paulette Goddard
At War Bond Rally
(WAAT Exclusive)



Navy Secretary Frank Knox
Presenting Army-Navy "E" to
Federal Shipyard (WAAT Ex-
clusive). WAAT has carried
18 of these awards.



Dorothy Thompson
Addressing Free French Dignitaries
(WAAT Exclusive)



Rear Adm. S. C. Hooper
Awarding Army-Navy "E"
(WAAT Exclusive)



Hedy La Marr
At War Bond Rally
(WAAT Exclusive)

WAAT Mikes are "On The Spot" whenever anything "RADIOGENIC" happens in New Jersey. That's why New Jersey audiences turn first to New Jersey's FIRST STATION.

* Let us tell you more.

WAAT Executive Offices
15 HILL ST.
970 KCS Newark, N. J.

Proud to
be part of
show business
war effort

125 Weeks at the
5100 Club

DANNY THOMAS

Blue Network Every Saturday
Night at 9 p.m. Central War
Time

Direction

WILLIAM MORRIS AGENCY

LEO SALKIN

Anyway, Ben Bernie And Ashton Stevens Got Plenty Attention

Chicago, Jan. 3. They're still tallying the returns here on the widespread effects of Ashton Stevens' session on the bango on the Ben Bernie broadcast Dec. 18. Whether or not the accolades outweigh the ribbing is still a debatable point, but the fact remains that the guest appearance of the affable drama critic of Chi's Herald-Examiner rates a prominent place among the musical ("I" events) of the city. Apparently knowing (or apparently not knowing) what they were in for, stage celebs playing the Loop turned out in full force at the WBBM studios to sit in judgment on Stevens' bango technique. Those included Lou Holtz, Skeets Gallagher, Gene Sheldon, Bert Wheeler, Buddy Ebsen, Hank Ladd, The Hartmans, Danny Thomas, Eddie Nugent and CBS' v.p., Leslie Allen. Stevens later deplored the fact that the celebs not only sat in judgment—but sat on their hands. Judging from the telegraphic returns, the entire nation lent a close ear to the Ol' Maestro's stanzas and Stevens' plunking in particular. Al Jolson offered him a spot at Steel Pier in Atlantic City next summer with a suggestion that he could double the coin by sculpting busts in the sand. Fred Allen called it a masterpiece in which Stevens scaled musical heights for the first time in his offkey career: Groucho Marx called it the worst blow since Pearl Harbor; Jack Benny offered him 10 weeks with the Benny Minstrels. Likewise, congratulations poured in from Lionel Barrymore, W. C. Fields, Gene Fowler and a host of others.

Lava's Spot Skeds

Lava Soap (Proctor & Gamble) has set two starting dates for its new spot campaign: One group of stations will tee off Jan. 17, while the second group will get the blurb going Feb. 7. The schedule calls for 12 chainbreaks a week. Blow is the agency.

CARLO De ANGELO

RADIO DIRECTOR

Marschalk & Pratt Agency

DEL PARKER

Star Discovery of 1942

Says:

**4 THANK YOUS
IN DETROIT**

1. BRASS RAIL
52nd Consecutive Week
2. MICHIGAN THEATRE
3 Triumphant Return Engagements
3. CKLW
Two 15-Minute Shots Weekly
4. WWJ
Saturday Rhythm Matinee

Personal Direction and Management
PHIL MRESTOFF
Sister Hotel Detroit, Mich.

SEASON'S GREETINGS

DON VOORHEES

On this my thirteenth year

as a

VARIETY columnist

I wish everybody

A Happy New Year

(Without any ceiling)

SEZ

JOE LAURIE, JR.

And an especial one to my pals on the 'CAN YOU TOP THIS PROGRAM?'—SENATOR FORD, HARRY HERSHFIELD, PETER DONALD and ROGER BOWER. One of the grandest and happiest associations I have ever had in show business.

greetings

fred allen
portland hoffa

★ ★ ★ ★

texaco star theatre
wabc—sundays
9:30 p.m. ewt

Congratulations to

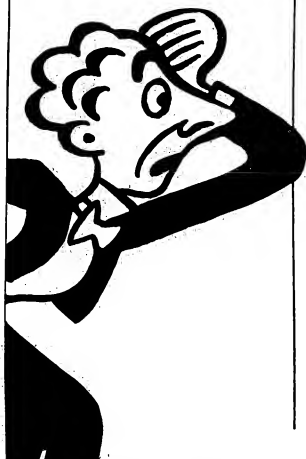
VARIETY

Sincerest thanks to

the manager and staff of each of the
Theatres in which the Dr. I. Q. radio
show has played for their splendid co-
operation in making the Show a suc-
cess, and in further strengthening the
bond between the Theatre and Radio.

Grant Advertising, Inc.

Chicago • Dallas • New York • Monterrey • Mexico City



DEAR WILLIE:

Four weeks ago this man paid \$390.00 for the WOR time to talk to people with. He talked about a (ugh!) book on taxes.

What happened? Dear Willie! Why, 12 brief WOR announcements sold \$1,000.00 worth of the book on taxes. And the orders are still coming in . . .

AMPLIFYING NOTE—the orders came from all over. From the majority of the 16 great, war-active cities, WOR covers; i.e., New Haven, Conn.; Bridgeport, Conn.; Trenton, N. J.; Newark, N. J.; Allentown, Pa.; Philadelphia, Pa.; New York, N. Y.; Jersey City, N. J.; Paterson, N. J.; Yonkers, N. Y.; Camden, N. J.; Elizabeth, N. J.; Reading, Pa.; Wilmington, Del.; Waterbury, Conn.; Hartford, Conn.

our address is—
—that power-full station at 1440 Broadway, in New York

WOR

P. S. People who prefer to use the telephone can get us pronto by calling PE 6-8600

member of the mutual broadcasting system



WFCI * 1,000 WATTS
1420 KC

High Potential Audience - - Low Cost

A POWERFUL INFLUENCE OVER A \$793,798,000 BUYING POWER

No New England Campaign Is Complete Without Effective Coverage of This Rich, Concentrated High-Spot New England Market

PROVIDENCE TRADING AREA RANKS:

★ 52nd in Population! ★ 32nd in Total Income ★ 9th in Income Per Family

Effective Buying Income - \$793,798,000!

★ 84.59% Better Than 1940! ★ 39% Greater Than National Average!

For More Listeners Per Dollar. For Intensive Coverage of a Concentrated Market. For Sending Your Sales Message to 253,000 Radio Homes Where There's \$793,798,000 To Spend

Buy WFCI

where the popular programs of the BLUE NETWORK ride high on a wave of popularity

MARKET DATA COPYRIGHTED SALES MANAGEMENT BOARD OF BUYING POWER OUTLOOK 10, 1942

National Representatives: **HEADLEY-REED COMPANY** NEW YORK, CHICAGO, DETROIT
ATLANTA • SAN FRANCISCO

Congratulations

VARIETY

On Your 37th Anniversary

from

CERTRUDE BERG

and Her Beloved Perennials

"THE GOLDBERGS"

First of radio's script serials, which
has just celebrated its 13th Anniversary

Sponsored by
PROCTER & GAMBLE for "DUZ"

CBS Network . . . Mondays thru Fridays

1:45-2:00 P. M., E. W. T.—CBS

Season's Greetings

JACK BENNY AND MARY LIVINGSTONE

Management
A. & S. LYONS
Inc.

5000 WATTS
DAY AND NIGHT

NBC's
Parade of Stars
makes this the No. 1 station
with Intermountain listeners

KDYL

The Popular Station

JOHN BLAIR
& COMPANY
Radio Station

SALT LAKE CITY

UTAH'S
ONLY
NBC
Station

**DAVE
BACAL**
RADIO ORGANIST

•
**CONSOLE
HAMMOND
NOVACHORD**
•

Musical Director
"LONE JOURNEY"
For Drest

At the Novachord on
"THE SALETON SERENADE"

•
Am proud to be a part of
the Amusement and Recreation
Division of the Chicago Commission on National
Defense in their fine war effort.

BUY WAR BONDS...



OLYN LANDICK

'The Hackensack Gossip'

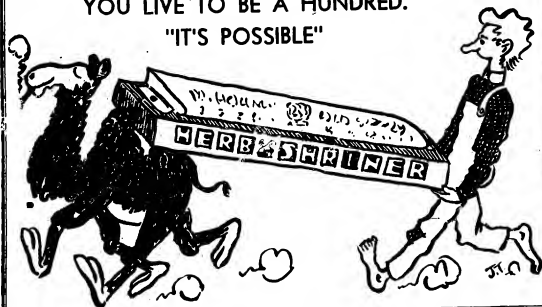
•
On The
KATE SMITH HOUR
For
JELLO
CBS

Material by AL GAR

•
Per. Rep.: MARK LEDDY

CONGRATULATIONS "VARIETY". I HOPE
YOU LIVE TO BE A HUNDRED.

"IT'S POSSIBLE"



LET'S DISCOUNT OUR PREJUDICES!

1942 Amity Between John Bull and Uncle Sam Was A Grand Picture—But Not As Acted On London's Film Row

-By JOSHUA LOWE

London, Dec. 15.
John Bull and Uncle Sam standing shoulder to shoulder
to win the war and establish peace throughout the world
for all time! Anglo-American amity the key to the future
of civilization!

Anybody deny that's a grand picture? Anybody deny that in every field and every industry where the two great English-speaking nations have points of contact and bonds of close association there should be fertile soil for establishing that amity and making the seed grow into a flourishing plant?

Where's an industry in which Britain and the United States are more closely linked than the motion picture business? Where is there greater opportunity to tell the message to the whole world and set an example of how sympathetic cooperation can make a brighter future? Show business has been handed its chance on a silver platter. And dropped it!

Instead of accord and the mutual rolling back of shirt-sleeves to go into action together, the English and American interests have almost throughout the entirety of 1942 been at each other's throats. For a whole year, practically since Pearl Harbor, the motion picture sector of the United Kingdom, instead of being a peace conference, has been a battlefield. If Sir Alexander Korda insists on filming "War and Peace," he could get all his location shots for the first part of that epic right here in Wardour Street. What an example to the world!

NO TIME FOR RECRIMINATION

Now this is no period for recrimination. At this writing, Old Glory and the Union Jack are proudly waving side by side on vast level fields. Tomorrow Doughboys and a-march will bow to each other. Tommie will be offensive to slip the scurrying paperhanger and Hirohito mickeyes and put an end to fascism for all time. It is the moment, therefore, for cementing relationships and for taking stock of what our two countries have in common and how they can forge ever stronger bonds of amity and goodwill. It is the moment for appealing to the foresight of the representatives of both nations, so that they can work together in harmony and build for the future—for peace.

Let's discount our prejudices. The British are great slouches and have done a swell job; the Americans think they aren't slouches either. But neither of them holds all the cards; they've got to be a team and sacrifice selfish interests. That's the lesson the film business has got to learn.

The year 1942 had better be forgotten, but before the dismal story of its jealousies and bickerings must be given a last once-over, if only for the sake of pointing the moral. The lesson is the wrong slant and that during the war we won't bring them any good unless they first win the war against themselves.

EXHIBITS AND 20th-FOX FEUD

The worst thing that happened last year was the bitter feud between the Cinematograph Exhibitors Association and 20th Century-Fox.

It's strange to consider that what brought this about were not fears for the security of either side—but a wave of prosperity the like of which the industry has seldom seen, and which was a very different story from what to a man they had anticipated from the earliest stages of the second world war. It was right through the blitz on Britain and into the middle of 1941. After that tempestuous interval, boxoffice business at the motion picture theatres soared to unheard of heights; and exhibitors had so much cash in the bank they hardly knew what to do with it. The Government stepped in and claimed Excess Profits Tax.

Only the major distributors failed to share in the results of the colossal grosses being piled up, due to the greater part of their revenues being frozen by Treasury order. That the latest deal announced in Washington at last permits them to return the whole of their accumulated funds up to last October does not affect the argument that the Americans were in the galling situation of watching others cash in on a boom which, even though they were drawing higher shares of the b.o. take, was giving them no advantage.

EXHIBS SUSPICIOUS

Yet, when they endeavored to correct the balance, the CEA was upon them like a pack of wolves. Th: exhibs appeared desperately afraid of being exploited; every legitimate treasure adopted by the distribs was viewed as a squeeze, and suspicion and antagonism grew steadily until, when 20th-Fox made the tactical error of openly announcing a policy which, in effect, had been operated for years by other majors, notably Metro, they drew on them the concentrated fire of all sections of the theatre interests, among them the three trading companies associated British Pictures Corp. (London), and the New York City Film Exch.

Superficially, the declared war of the CEA developed from a piddling dispute, which had dragged on for months, over whether the majors should continue to rent product for one-day bookings on Sundays. Such deals are contrary to non-practice in the U. K., where programs are aired for three or four days, at a little or no business in the one or two-day market. What made Sunday hirings even more irregular by recognized trade standards was that most deals were contracted on a flat basis as against percentage for the majority of weekday dates. Mingled irrelevantly with the same issue was the fact that the CEA was not even a party to the situation. It was the question of the major theatres and their patrons who were concerned in their weekend playdates, as this might adversely react on the patrons in the final analysis.

So much heat developed that the Kinematograph Renters Society, representing all the distributors, British and American, called on the CEA for a conference. A meeting could have done no harm, possibly would have settled most of the misunderstandings, but the exhibs straightaway adopted a high

and mighty line and threw out the request with a published statement which, to American ears, had all the subtlety and charm of a Bronx cheer. Such a confab, they said, would serve no useful purpose.

FACTICAL ERROR BY CE

It could hardly be claimed such action revealed great tact by the CEA, which, feeling it had the KRS behind the eight-ball by virtue of the currency restrictions and the fact the cash customers had given up shopping for their entertainment and would pack into the theatres regardless of the program, obviously saw an opportunity to hit back for many reasons, the chief ones of former years. This was their first error, and the only one the boarder is sure of. The second was to call for all-round collaboration of every organization operating within the U. K. to help win the war. The situation need never have developed.

The net effect was to fan the distrust of the distribs by the theatre men, and vice versa. The two great trade organizations drew farther apart. There was another bone of contention, also, from which the CEA was seeking to derive political capital. This was the activity of the KRS in striving to draw its members into line on a general policy of booking by percentage only to all theatres other than small neighbourhood houses. The KRS had been successful in getting such a policy passed by a weekly box gross not exceeding, say, \$250. No such low limit had, in point of fact, been established, and it was curious that, when the exhibs and 20th-Fox finally came to terms on their dispute in October, such a figure was pushed down in black and white for the first time—with the full

In that particular agreement, it may well be noted, the Association for the first time gave open recognition to the grading of programs by the renters, in endorsing the right of 20th-Fox to decide for itself which pictures should be sold on percentage terms only and which might be released at flat fees. The right of the distributors, too, to conduct their major trading by the former method was no less freely acknowledged, the Association thereby yielding virtually the whole ground it had so fiercely contested for many months.

Could there be any clearer proof that, with better understanding and spirit in the first instance, the whole-flare-up might have been avoided and a breach of cordiality between British and American interests prevented?

BITTER BUT COCKEYED

The whole situation was cockeyed. This was the reason the CEA had to be so tight on the distribution of the money. At the meetings, question of certain theatre groups (not the major circuits) which demanded to book at flat prices and not to be treated as a second class citizen, was a constant nagging question. A KRS was unable to get unity because several of its members declared their intention of taking flat rates for their own theatres. The CEA was not prepared to do this. This way had worked up more bad blood with the distributors. The year 1967 was the year when the American exhibitors who were out of sympathy with the Americans on all counts, and were smart to seek an advantage from them, decided to go to the CEA and demand that the American exhibitors get the edge on the distributors for a long term period. They do not appear to have been eager to cooperate, but they were not willing to be out of the picture. They had committed that on occasions the U. S. distributors played into their hands, but, had an essential spirit of amity been present, the

As an example, both parties were invited by the Army authorities to nominate representatives on a War Office Committee formed as a liaison body between the industry and the British troops on all film matters. The CEA had been fortunate in contriving that one of its nominees should become permanent head of the committee, with the title of Director of Army Kinematography. The KRS, which had other views on the appointment, sulkily refused to play ball and nominated no representatives at all, the result being they have no voice in the organization.

ANOTHER EXPLOSION AVOIDED

Had it not been too palpable a scandal, a further explosion would have occurred between the two sides over the servicing of the U. K. fighting forces with film entertainment.

Push Legit Solidarity

Reportedly egged on by Washington, which sees less behind Latin footlights a chance to really get across much discussed better hemisphere understanding, plans are now believed to be under way for a hemisphere conference of playwrights, agents and authors' societies. Idea would be to knock down many of the chief hurdles preventing production of Broadway plays south of the border while at the same time opening the eyes of North American producers to legit possibilities in Latin capitals.

To date inter-American production has been mainly a one-way affair, with South Americans using many translations of imported works while few of their efforts get to play elsewhere. Axis powers, long conscious of opportunities offered by the stage to get across their ideology, have for some time made scripts and production rights available with the result that even now there are four or five European dramas or comedies put on in Buenos Aires for every one that calls Manhattan home. This, despite the fact that there's claimed to be a potential market in B. A. second only to Broadway and London's West End.

Early in the war an agreement had been beaten out between the CEA and the Government so that, while the exhibitors would not prevent films being shipped to remoter camps, the Army would not permit such shows to be screened where normal theatre facilities were available within twenty miles. It was an agreement at which neither side was quite obviously the theatre had nobody a legitimate right to trade from the medical force in exactly the same manner as the saloons and the candy or tobacco stores. On the other hand, the industry would not deny that, where Army units were entitled to some sympathetic concession.

were out of range of the public entertainment, films, and the schemes worked satisfactorily had for occasional squawks, but became complicated when the first U. S. soldiers reached the U. K. and, at the gift of the American majors, operating from the United States, were serviced with new films and in some instances with product which had yet to reach the open market in Britain. The distrib exchanges in the territory were powerless to intervene, nor naturally did they wish to do so, and a position which was nobody's fault arose where the two-mile limit was being applied to the British Army. The British Army too was embarrassed because there seemed to be some discrimination between its men and those of its new ally.

The trade was sympathetic, and a suggestion first raised at the KRS was that the war be lifted for all military units and better programs be offered to the camps. It was a suggestion which came from the hearts of its sponsors rather than their heads, but even here, instead of being quickly settled by friendly discussion, set up a new dispute. Fortunately, both parties eventually realized they would harm themselves, and the war effort, by making the troops a victim, and on this occasion they did come together in time to reach a compromise.

The quarrel with 20th-Fox, which came as the culminating incident in a year of bickering, was a far more serious affair, and threatened to produce more bitterness than the slashing campaign waged by the CEA two years before against Metro over the selling of 'Gone With the Wind.' It forced an open breach between the Association and the company, a direct attack on the latter's interest in Movietone News and March of Time and a personal antagonism with Laudy Lawrence. From the exhibitor side it was made an issue of whether they would accept definite conditions from a distributor relating first to one-day bookings and secondly to methods of selling product generally.

COST 20TH-FOX \$750,000

Outcome of that battle is recent history. Nobody benefited. The 20th-Fox company lost some business on the newswell estimated at \$750,000 and was handicapped in launching March of Time, which it had just taken over from RKO-Radio. It was indeed forced to ask terms from the Association, but the latter, while winning a victory as regards Sunday programs, was forced to adjust its attitude as regards normal selling practice so as to admit methods which, though they were known to exist, it had never openly acknowledged and had in fact resisted.

But if, on first sight, the dispute seemed an open and shut booking war, there were other more sinister interpretations placed on it through the intervention of the circuits. ABPC, G-B and Odeon came solidly into the battle in support of the CEA, as they had done over the earlier quarrel: the Association had with the Society when it first moved to change the practice of booking Sunday programs. Perhaps it was natural, the thinking went, that the exhibitors should be obliged to follow this planned route, but the exhibitors could dominate the entire market and call the tune to which the distributors would henceforth be obliged to dance.

The way of it, they argued, was this: Gaumont-British and Odeon had drawn very close together since July. Arthur Rank, now head of both companies as well as of De Vinham and Pinks, had been in C. C. Rank's office for some time, discussing the general Film Distributors' throw his vast fortune into these various concerns. Rank had initiated meetings with Associated British to frame common policies, and more recently had shown interest in the latter circuit when he talked it into a deal to handle the latter firm 250,000 voting shares in the company. Bradford Trust's financing of the circuit controlling G-B in which he had bought the holding of the Odeon Brothers to give him mastery of the circuit. Unconfirmed rumors had him also still dickering for a share in ABC, the empire of the Warner boys, which would have the effect of turning him into a powerful force in the industry.

Further beliefs in the 'City' (London's Wall St.) and elsewhere credited Rank with the purpose of seeking control of the 49% voting share in M. & B. still held at this writing by 20th Century-Fox and Metro. Just how the experts saw him manipulating the battle with the first-named company in order to wrest those shares from it does not appear clear, but that was the assumption certain of them drew.

FEAR OCTOPUS CONTROL

In this connection, many sections of the industry here are apprehensive of an octopus control emerging from the maneuvers of the Rank interests, which they fear may gain sufficient power to take the course of the business. Such a development clearly would curtail the rights of contributors, and at this time does not make for stability and the accord so essential if the industry is to be geared to an all-out war effort. It may in fairness be asserted that the intervention of Rank has had some benefits to the industry in gearing the two circuits, of which he holds control, and in developing the potential of Denham, which today is more active in production than at any time since the war.

Should such a challenge develop, obviously there would be powerful resistance, particularly from the Americans, and the results of such a contest are not easy to foresee.

In the Third Year of War, British Film Stocks Vigorous and Paying Dividends

By FRANK TILLEY

London, Dec. 15.

The upward trend over the last year in the resources and prospects of the nation in the third year of war is strangely and satisfyingly reflected in the conduct of the film stock market. Before the outbreak of the financial history of the past 12 months, just look at this comparative list of prices. The pound is figured at \$4, and the prices are those current at the first week in November in both years.

	1941	1942	Rise
African Theatres, common	\$2.00	\$1.65	75
Assoc. Brit. Pic. Corp. \$1	1.50	2.65	1.15
Assoc. Brit. Pic. Corp. 6% pref.	3.75	4.70	.95
Assoc. Brit. Pic. Corp. 5% deb.	392.00	410.00	18.00
Assoc. Prov. Cin. common	1.85	3.35	1.50
British & Dominions	1.10	.80	.30
British Lion, pref. common	1.20	1.70	.50
Capital & Prov. Newlines	15	60	45
Gaumont-British, common	.90	2.55	1.65
Gaumont-British, A. common	2.55	3.65	1.10
Gaumont-British, 8% deb.	330.00	380.00	50.00
Gaumont-British, 4 1/2% new deb.	318.00	368.00	50.00
General Theatres, pref.	12 1/2	15	2 1/2
General Theatres, 6 1/2% 1st mort. deb.	1.20	1.70	.50
Tussauds, 20c. def.	3.65	4.45	.80
Tussauds, pref. common	3.20	3.85	.65
Moss Empires, common	1.20	1.50	.30
Moss Empires, com. pref.	2.75	3.25	.50
Odeon, common	2.75	3.25	.50
Odeon, 8% pref.	354.00	404.00	50.00
Odeon, 5% deb.	3.10	3.20	.10
Prov. Cine. Theatres, 7 1/2% part. pref.	412 1/2	545	132 1/2
Prov. Cine. Theatres, com. A. pref.	2.90	3.50	.60
Prov. Cine. Theatres, com. B. pref.	1.50	1.55	.05
Associated British, pref.	4.50	5.00	.50
Sound City, 8% pref.	15	20	5
20th Century, common	1.10	1.90	.80
Associated British, com. pref.	1.00	1.90	.90
Union Cinemas, common	1.00	.50	.50
Union Cinemas, 1st. pref.	1.30	4.50	3.20
Union Cinemas, 2nd. pref.	1.00	3.50	2.50

Phenomenal Increases

Coincidentally with all this has been the acquisition of wider and wider control by J. Arthur Rank, both of cinemas and production. He has, of course, also interests in distribution, notably through control of General Film Distributors.

A swift and brief survey of the last 13 months shows further cause for this terrific stock market improvement. When in October last year the Odeon sold control of Gaumont-British to J. Arthur Rank for between \$3,000,000 and \$3,250,000, paid for \$1,000 voting stock in Metropolis & Bradford Trust, holding company controlling GB, rank new on the board as chairman. About the same time, the Associated British, at its annual meeting, with Sir Ralph Wedgwood, new chairman, presiding, because of no dividend with \$14,000,000 in reserve, and criticism of payment to directors.

A month later Associated Provincial Picture Houses, a G-B subsidiary, paid \$3 on its common against 2% the previous year, on a gross profit of \$1,000,000 net \$718,000. Odeon gross profits for 1942 were \$2,700,000, were \$678,124 above the last year, but with income and excess profits taxes came down to \$761,960, actually \$120,000 lower than the former year. Income and loan interest took \$1,000,000, leaving \$661,960. Oscar Deutsch was absent from the annual meeting and died shortly afterwards, Dec. 5.

Associated Talking Pictures' stock was \$244,660 against the previous year's \$227,100, with the net at \$144,336. Stoll Corp.'s credit balance was up by \$5,290 and no dividend as usual.

Rank & Odeon Aid's Chairman

The actual year 1942 opened in January by Rank going to board of Odeon as chairman; he also at this time became chairman of Provincial Cinemas, a G-B controlled company. Sir Oswald Stoll died, and the chairman in, with Douglas MacCall as chairman.

British & Dominions' report showed small profit of \$60, compared with previous year's net of \$29,716.

By end of January, all film stocks were rising, but slid again a little on profit-taking by weak holders and then recovered on resumption of dividend paying by Associated British Picture Corp., which declared 7 1/2% interim on the common around end of February. Most stocks had slumped on bad war news, but film counters remained steady.

Next month Moss Empires paid 5% interim on their common, which carried 10% for the year, the same as the year before. The G-B controlled, which paid 4% interim on its participating preferred ordinary, having missed a dividend the year before. Later budget increases of taxation, especially seat tax, caused a sharp drop in the market around two weeks and recovered on revived and sustained good business by the end of April. African Theatres made a net profit of \$617,192, compared with \$542,596 the year before, and no dividend.

General Rise

Just before the mid-year a steady demand for film stocks set in and rises became general. Sir Ralph Wedgwood resigned from ABPC and was replaced by A. G. Allen. The Prince Littler Consolidated Trust was formed, a stock-holding concern with a capital of \$410,000, following Littler's joining the board of the ABC Corp. and acquiring the Stoll family holdings. Union Cinemas, an ABC subsidiary, made a profit of \$600,000, which was mainly put to contingencies account; dividend was in arrears since 1937 on pref. stock.

Associated British Picture Corp. meeting in August yielded a final dividend of 7 1/2%, making 15% for the year, the same as the year before. Its \$613,610, and a net profit of \$1,632,272 compared with a net of \$769,052 the year before. British Lion (releasing Republic product here) made \$355,500 gross, \$201,122 net, against previous year's net of \$118,296, and paid 50% on its 20c common.

Another record was made by Provincial Cine. Theatres, G-B controlled company, with a profit of \$2,524,892, which was \$2,078,600 above previous year's profit. Odeon Properties, Ltd., was registered with a capital of \$6,000,000 to acquire all or part of the undertakings of 60 Odeon companies for the purpose of clarifying financial and accounting book-keeping. Odeon's profit, announced in September, for 13 months was \$612,126, which was \$5,980,000 above previous, and a dividend, the first for three years, of 10% was paid.

In October J. Arthur Rank bought for around \$1,600,000 the 250,000 B non-voting shares in Metropolis & Bradford Corp. from Associated British Picture Corp., which had originally been acquired by the late John Maxwell.

This stock gets the income from 71,100 Gaumont-British common, which, in November, received a dividend of 8%, the first since 1933. During the financial year, Rank made a trading profit of \$6,875,000, which was \$1,585,888 up on the previous year. Net profit after all deductions was \$1,341,862, better by \$260,010 than the year before. Statement of combined subsidiaries totalled \$28,200,000, a valuation of which, according to Rank, would show a much higher figure.

AXIS SHARPENS ITS AXES IN SO. AMERICA

Rio de Janeiro, Jan. 3.

Using every means at their disposal—radio, newspaper, stage and screen—Axis propagandists have been working double time in South America since Dec. 7. In this, allies instead of simply good neighbors of Uncle Sam's hemisphere co-operate.

And while officially banned from most countries south of the border, their attempts to sow distrust and break the All-American front have become more subtle, more insidious than ever. In the last year, for example, from present indications, look as if they're going to be even more potent in 1943.

Axis propaganda takes many lines and uses many fronts. But its centralization and control stem principally from Nazi headquarters in a big stone office building on Calle Leandro Alem in Buenos Aires, which, in turn, takes orders from Berlin.

Rome and Tokyo the other corners of the triangle are doing their share of propagandizing in S. A. but it's supposedly "still neutral" Francisco Franco's Nazis headquartering in the field, particularly in the fields of radio, film and legit. Spanish propaganda, not unsuited to have been able to get entry and spread the Goebbels-inspired gas in places where Hitler and Mussolini's agents have been kept.

Jeux de Bas

Vichy France has also been put to use by the Axis, particularly in the theatre field, and the fact that many Latin Americans have always considered France as their spiritual home has permitted the Laval stooges to work on sympathies long since closed to Britain. Senor and Senora Juan Q. Pueblo haven't fallen for the Axis line, and are still holding on.

U. S. entry into the war only served to increase Axis propaganda efforts through film and radio. Difficulty in getting their films from Europe after the stoppage of the Concorde LAZT airline between Italy and Brazil made things difficult, and when Brazil entered the war the Vargas government actually took over the Concorde line. But pictures are still arriving, mainly through Spanish and Portuguese boats, and generally they're smuggled in as passengers' baggage so they won't appear on the ship manifest.

Discovery in Buenos Aires some months ago of a film with a record of smuggle in some 40 feature films plus a quantity of newscasts from the Pope and the army and navy, revealed the system to those who were not already aware of what was up.

Mex Varieties Did Well in 1942

By DOUGLAS L. GRAHAME

Canada Looks Good

By C. W. LANE

Sitting back in Montreal, Jan. 3, for a look at the year's pix business in this city both review and outlook are much more the standard of what was visible and seemed probable at the end of 1941. In resume, the picture is in much more lively colors. There is to start with a general consensus of opinion that grosses for 1942 show an increase over 1941 of at least 25%—more than that in the single pic theatres and perhaps a little less in the dual.

Changes in the theatre setup here have also worked for the better and will do so in the coming year. One of the switches of the year was the house Cinema de Paris to Russian pic and newscasts since the first of the year. This was no new French to French pic exploitation in this city since the St. Denis, a 2,500-seater in the center of the city, catered fully to all possible requirements while France-Film was beginning to feel the shortage in French supplies at that time and it is of course much more acute today. This being met by releases and considerable repeats of pictures found to be popular and also by conserving the supply by putting on French plays with local talent starting from time to time.

Buskin Pix in Vogue

As to the newhouse house that has taken the place of the Cinema de Paris, newscasts were hard to come by and at first consequently of insufficient interest. Within the last two months they have been supplemented by Russian pic which are having a great vogue.

The other change which started Christmas Day is the venture of His Majesty's into British pic at 35c to 50c. This 1,600-seat house is doing well on its first week and may continue to make money during the year.

The public has evidently assimilated the very high taxes that hit the theatres here, totalling 30% of the original ticket cost. Also they have shown a digestion good enough to take in holdovers sometimes extending two or three weeks and a case of His Miniver and there have been plenty four and three weeks repeated. This virtually all in the single-house lines.

Freezing of salaries and positions in the craft into war services during the year have increased the troubles of the pic theatres but they are all in a trim state and have shown substitution of men ushers by girls is working well.

Mexico City, Jan. 3.

The year 1942, Mexico's first year of a foreign war in nearly a century, was a pretty fair one for the revue and picture industry of show business. At the time of Pearl Harbor, it was feared that this phase of the business would fall off. But such was not the case. Trade continued well during the winter and spring, there was a regard to the theater, there was a sharp slump in the number of some of their best customers, namely, the good-going tourists. Revue theatres did well during all seasons.

When Mexico went to war in May, fears of a tough depression stopped up again. They were not sustained. The latter division of the stage attracted even more patrons. The public, in larger numbers, sought amusement and worries there. Mexico getting into the conflict ended a suspense that had been hanging over the theatres. The two leading ones here, the Polles Bergers and the Teatro Lirico, as compared with of the red. On the whole, their seasons were among the best they have ever had. The Polles Bergers, who also got a nice play. So did many of the tent shows. Legit houses, too, did well. The Polles Bergers, specializing in comedies, comedy-dramas and light dramas, did well.

Prices at the revue theatres were not too high. The Polles Bergers level—\$2 to \$3 (Mex.) (\$4 to 6c U. S.). In 1941, about the highest level was \$1.50 (Mex.). The ideal, too, was to get more coin—\$1.50 and even \$2.00. The Polles Bergers, with the \$1 that was the general rule in 1941. Better shows were presented.

There was a shortage of talent, but the Polles Bergers, by facilitating in appointments and programs. Nites got a good play, so much so that they were able to maintain their 1941 tariffs, which some of them had to raise. The Polles Bergers, for instance, is holding its latest season at \$1.50 (Mex.) (\$4 to 6c U. S.). In 1941, about the highest level was \$1.50 (Mex.). The ideal, too, was to get more coin—\$1.50 and even \$2.00. The Polles Bergers, with the \$1 that was the general rule in 1941. Better shows were presented.

Six Reflect Conditions

"Conditions of the revue and comedies," theatres and night spots here is more or less the same as in the big provincial towns, particularly Monterrey, eastern Texas border industrial cities and Obregon, on the far west, Mexico's second largest city. Revue and comedy road companies, and night spots, are all rather limited themselves to the larger towns.

There is much more show business in Mexico as in the U. S., had no kick about trade in 1942. Only two such shows played here and on the road. The Argentina, backed by Argentinians but with an international troupe, and the Beas, a standard Mexican show that has played this and some other Latin American lands for more than 25 years. The Circo-Teatro Circo-vaudeville, a continental-type entrevaude outfit, did pretty well in theatres here and on the road.

Impressarios in these fields figure that 1942 will be about like the past year for them. But one headache, though, has developed for the revue houses and night-spots—the increasing paucity of American performers. It is getting harder and harder for these spots to obtain talent. There is so much of a demand for their services north of the Rio Grande in the army and navy, in the profession, as entertainers for civilians or the uniformed folk. The situation, with the war, is a big break for Mexican talent, which, thus far, has not been much affected by the war. The Mexicans improve their material and delivery.

Cameras An Urgent Need of Mix Producers

Mexico City, Jan. 3.

An urgent demand for the picture industry is cameras. There are now only 15 of these available, and producers are very anxious to get them. They can get priorities for more from the U. S., from whence they must all come.

More cameras are necessary if the Mexican industry is to fulfill its 1943 production schedule. The industry is at between 40 and 60 pic.

FREDDY MORGAN

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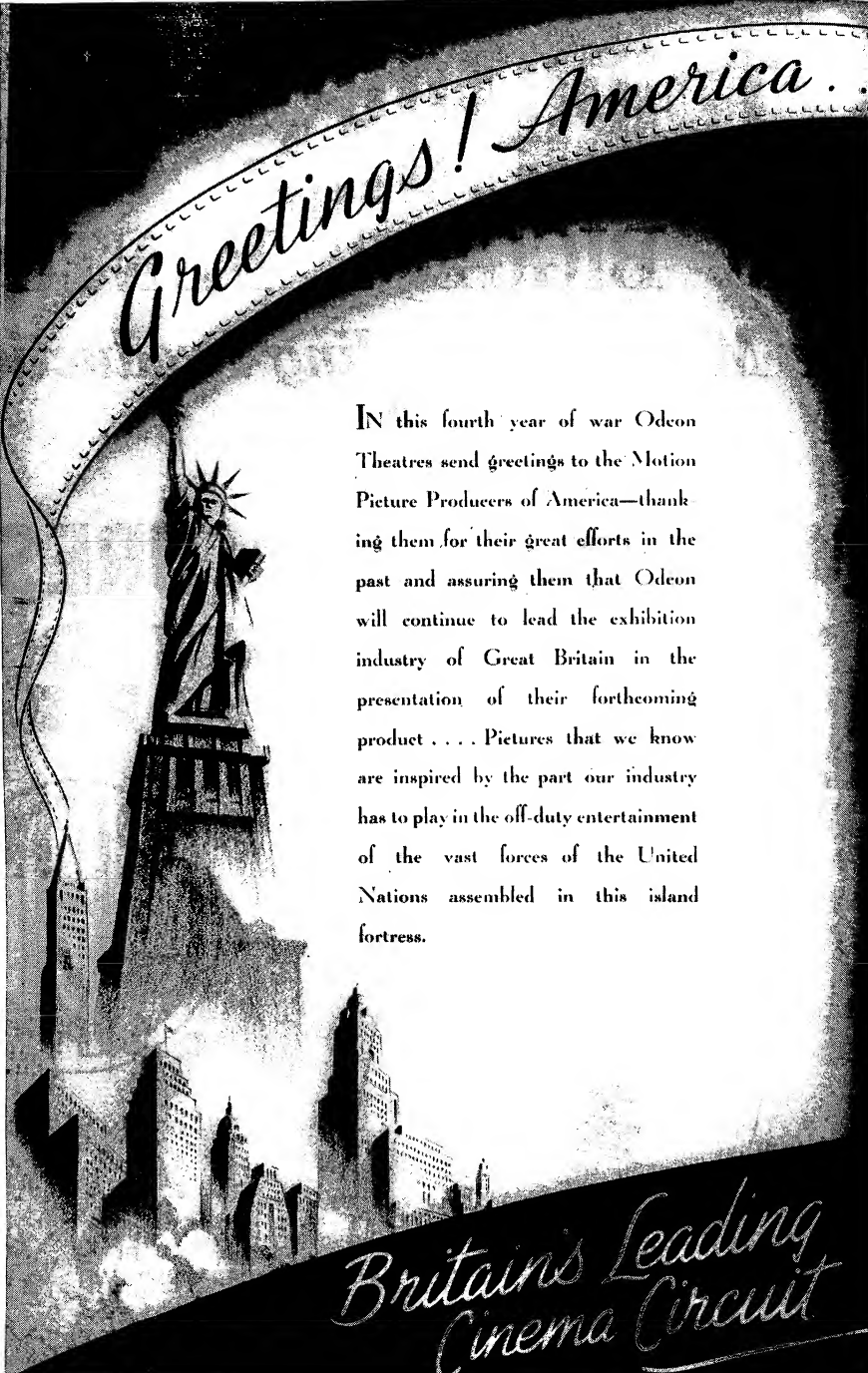
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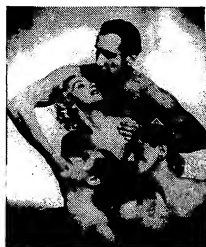
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To the WILLIAM MORRIS OFFICE, who sent The Four Flash Devils to England to play the ace variety theatre of the world, the "Palladium," where I spent eight happy months as a member of the Four Flash Devils in George Black's super extravaganza.

To Herman STORKS and DAN HEALY for my stay with The Four Flash Devils at the Cotton Club, New York.

To DUKE ELLINGTON, COUNT BASIE, CAB CALLOWAY, LIONEL HAMPTON, EDNA MAE HOLLY, BOB HOPE, HARRY RICHMAN, THE MILLS BROS., FATS WALLER, my crazy and dear friend EDDIE (ROCHESTER) ANDERSON and his brother Connie, my ex-partner LOUIE SIMMS, PERCY WADE and SAMUEL WARREN, CHARLIE BANKS, WILLIE COLE, BILL ROBINSON, CLARENCE DOTSON, BLANCHE HOLLY, HAZEL STREET, DORA WHITE and ALL MY FRIENDS THAT ARE TOO NUMEROUS TO MENTION.

Kepaciacrocomicalongingly Yours.
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Wartime Restrictions Affect Picture Biz In S. A.

Skouras Huddles His Theatre Execs on Coast

By J. HANSON

Capetown, Dec. 15.

A review of show business in South Africa for 1942 necessarily must tell of a long series of wartime restrictions.

South Africa, being so far from centers of supply and manufacture, creates further difficulties. All shipping space available is used exclusively for priority cargoes, so the problem of maintaining film supplies and accessories is acute.

There is a distinct shortage of carbons. Raw film stock is difficult to obtain and this affects locally manufactured reels and newreels. Government has placed strict control on all chemical and photographic material, as well as raw film.

Control now placed on paper and all 24-sheet posters prohibited, both imported and local. Difficult to understand is ban placed on exhibition of 24-sheet already on hand.

The last remark against industry is price control which has now been introduced in all cinemas.

Building of new cinemas now almost at standstill, due to government control of labor and material. New ventures limited to alteration and renovation of existing houses.

Electrical material absolutely unobtainable; carpeting chairs, etc., suffer some condition.

Business generally spasmodic—not good in interior, but okay in coastal areas, probably due to stimulation of visiting troops, although special reduced prices for all in uniform make that revenue inconsiderable. Blackouts in coastal towns have not affected attendance to any extent.

Stage attractions comprised entirely of local talent on account of no visiting artists from overseas.

WPB Penalizes Unauthorized Theatre Bldg.

Washington, Jan. 3.

Richard J. Nasser and Henry Nasser, San Francisco theatre operators, were ordered penalized for engaging in the unauthorized construction of a theatre building, the War Production Board announced Wednesday (30).

The Nassers, together with Charles Peterson of San Francisco, as owners, began construction of a theatre building at 412 Macdonald Street, Richmond, Cal., in violation of a conservation order.

The WPB suspension order prohibits the use of any material or equipment to continue construction or to complete the new theatre. WPB will not give any consideration to any application to complete the construction during the next six months.

TITLE CHANGES

Hollywood, Jan. 3.

"Redhead from Manhattan" becomes "Redhead from Rio" at Columbia.

The "More the Merrier" is release tag on "Washington Merry-Go-Round" at Columbia.

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Coin Freeze Mires Aussie Legit; Producers Crave B'way Shows

By Eric Gorrick

Sydney, Dec. 15. Dollar restrictions mired the legitimate stage in 1942, and it looks to continue that way in 1943, unless the Government unbends and grants legit operators a dollar break in order to buy U. S. attractions.

Williamson-Tait, once top-notchers in the legit field, have had to go storehouse for shows seen here when legit really meant something. Such oldtimers as 'Sally' and 'Kissing Time' were footlighted in 1942, but the results were not so good. 'W.T.' however, got through with 'Let's Face It,' a timely show and a new one, but there aren't many as such listed for the year ahead. E. J. Tait emphasizes, however, that legit only needs a governmental unbending to the dollar problem to go places again.

Big . . . click in 1942 was Susan and G. . . . played by Dave Martin with . . . Gordon in conjunction with A. T. Whitehall Productions, headed by Alex Coppell, leasing the Minerva, Sydney, from Dave Martin, continue to do fairly well with such shows as 'The Man Who Came to Dinner,' and 'You Can't Take it with You.'

Would Welcome U. S. Co-op

Garnett Carroll, indie Melbourne legit man, now presently interested with Sir Ben Fuller in building a pic loop, says that if he could buy plays from the U. S. he would go ahead on a new legit span. Carroll said that some of his theatres now playing pic could be switched back to legit, providing U. S. playwrights would cooperate.

Carroll suggested that, although it was impossible presently to send dollars out of Australia, U. S. playwrights, or agents, could nominate a responsible person, such as an American Consul, to act for them, with all accountings to be made to the nominee, and all money to be banked in this zone until permission was granted to transmit abroad.

Aussie, according to Carroll, would welcome the chance of seeing new plays in 1943, and there was good cash waiting for any playwright who decided to operate on the lines indicated. Sir Ben Fuller, Carroll's partner, says that he sincerely hopes the way will be open in 1943 to bring legit back again into popularity. Although he is principally engaged now in the pic field, nevertheless he is all for legit.

Sir Ben says that some of the 'Variety' reviews on legit shows running in N. Y. 'made his mouth water' when he figured how these same shows would clean up in this zone.

Legit Highlights in 1942

The 1942 legit highlights were the success of Gilbert-Sullivan revivals for 'W.T.' the banning of 'Tobacco Road' by W. Bauderly, Chief Secretary of the Government of N. S. Wales, the order by federal authorities that no chorus girls under the age of 40 could be employed. Later order came into being because of the urgent need for femme munition workers.

'Gay Sisters' Sequeling

Hollywood, Jan. 3. Sequel to 'The Gay Sisters,' with the same three femme toppers and the same producers, is slated for early spring production at Warners. Barbara Stanwyck, Nancy Coleman and Yvonne DePinto will play the returning sisters and Henry Blanke repeats as producer.

Set Baronova Pic

Mexico City, Jan. 3. First production of Promaxa Films, 'Yolanda,' featuring Irene Baronova, the Russian ballet dancer, has been booked for its world premiere by the Alameda, first-run cinema here. 'Yolanda' is scheduled to start Jan. 15.

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PHIL and SID HYAMS

'42 WAS MOST IMPORTANT YEAR FOR MEXICAN PIC INDUSTRY

By DOUGLAS L. GRAHAME

Mexico City, Jan. 3.

This past year, 1942, was the most important year of the dozen that Mexico has been, in the modern sense, in the film business. The importance of 1942 was the extraordinary advance made by Mexican producers. It was so big and significant that it even claimed Hollywood's interest.

From bad to just mediocre pix in the recent past, Mexico last year leaped into the No. 1 class, at least No. 1 by Mexican standards. More coin became available for the business. Banks, loaded down with more deposits of the public than at any time in their history, currently around 600,000,000 pesos (\$125,000,000), were sold on Mexico pic producing, and let go with an unprecedented amount of financing.

Two banks have contributed most to the pic business. One is the Banco Cinematografica, the industry's own bank, which started here some months ago, after five years working out plans by the business and the government, and the other is the National Bank of Mexico. Backed by French capital, it's this country's largest private bank. The Cinematografica recently became more than a silent partner in Mexico's biggest producing enterprise, Jesus A. Grovas & Co., of whose stock it owns 5% following reorganization. National is backing several other producers and CLASA, largest studio in Mexico.

All Depts. Improved

There has been a marked improvement in all film departments, technique closely following that of Hollywood. Notable examples of box-office smashes in 1942 were "Las Tres Moquetoras" (The Three Musketiers), burlesque of Dumas' classic by "Centinofar" (Mario Moreno), the tramp comic, produced by Posi Films; "La Virgen Morena" (The Brunet Virgin), story of Our Lady of Guadalupe, Mexico's patron saint, produced by Gabriel Soria, who learned how in Hollywood and has topped five annual gold medals in a row for his work in Mexico; "Yo Bailé con Don Porfirio" (I Dined with Don Porfirio), produced by Mauricio de la Serna, manager of the swank Alameda theatre of the Aztec circuit, as a Grovas associate, and starring Mary Cortes; and "El Verdugo de Sevilla" (The Executioner of Seville), by Films Mundiales, winner of the Mexican Oscar for the best pic of 1941. All these have had long runs here at high prices for Mexico and big box-office. Long runs and big hits, of

course, mean less time for U. S. films here. Hollywood, of course, continues to top this market. But Mexican pix have become its definite competitor. Just before the war, French, German and British pix were the important rivals. Argentinians have become rather important of late.

Mexican production for the '43 season has scheduled around 80 pix to lead all other years since this country began its modern pic making. The raw film situation, which worried producers a while ago, has eased off quite a bit. Information is that, thanks to arrangements made in Washington, there will be enough material available for Mexico to assure a production of from 40 to 60 pix in 1943. Trend among producers is to concentrate more on quality and to most carefully handpick material before they start shooting.

Exhibition, too, was far out front in 1942. Estimates are that the combined grosses of cinemas here topped \$28,000,000 (Mex.) (\$8,500,000 U. S.). In 1941, it was around \$23,000,000 (\$7,500,000).

NAT HOLT'S LIAISON CHORE AT RKO STUDIO

Nat Holt, western division manager of RKO Theatre, has shifted his desk to the RKO studio in a newly created post as liaison between the theatres and the studio. Move brings another RKO theatre operator into studio production.

While serving under Charles Kerner in production matters, Holt retains his position as head of the RKO western division, and will also handle special exploitation on RKO picture preems.

Morgan's Open Spacer

Hollywood, Jan. 3. Republic handed William Morgan the director chore on the western picture, "Back to God's Country."

Filming is slated for early March, with Armand Schaefer as producer.

MARY ADDED TO 'CANTEN'

Hollywood, Jan. 3. Mary Pickford came out of her pic retirement to play one of the hostesses in Sol Lesser's production of "Stage Door Canteen."

Built around the famous canteen in N. Y., picture will be released by United Artists.

In wartime that may be a dream of the future, a new framework for Grand Opera that may be premature at the moment. But unless we work toward that goal or a similar one we become static. And in the arts not to progress is to retrogress, something which must not happen if we want to explore new operatic horizons in the post-war world.

New Opera Co., After 2 Red Seasons, To Continue Altruistic Star-Hunting

By EDDIE SMITH

The New Opera Co. of New York recently finished its second season and is now planning its third, war conditions permitting, despite financial reverses of close to \$150,000 for the second year in a row. The New Opera Co., as operated today, is the most idealistic venture in years for the promotion of grand opera and the opportunities it presents to young American singers.

The company operates at a deficit,

although if commercialized it could very well show a profit. The company is the brainchild of Mrs. Yolanda McEliron, at one time one of the great women pianists. Backed by the resources of Mrs. Lytle Hull, the roster gets a chance to star; and one day's star becomes part of the chorus on the following. The singers are chosen from thousands of audi-

tions and are trained by the best available European-trained conductors and stage directors. Salaries are small, singers averaging \$75 a performance and Mrs. Irion working for nothing. Administration overhead was less than \$100,000 the past season. The costs mount because of the tremendous outlay costs and the necessities of having innumerable rehearsals for the inexperienced singers in unfamiliar works. Both Mrs. Irion and Mrs. Hull have asked the support of society and the public to subsidize their altruistic venture.

Pleanty Familiar Operas

They both feel there are sufficient transient companies presenting the "Carmen" and "Tosca" and desire to do something new. Hence they will not present a work in the regular repertoire and will give an opera likely to compete with any Metropolitan presentation. It is their hope to develop singers who will be able, after engagements with the New Opera Co., to step into the ranks of the major opera companies and thus make room for new singers.

By date two singers have been outstanding. One, Florence Kirk, is in her 20s and in appearances as Lady MacBeth gave promise of being about the best American dramatic soprano since the days of Rosa Ponselle. Another, Jess Walters, is as good as most of the baritones on the Met roster, and both will probably be added to that company's roster before long. Of this season's presentations, only one—"The Veil"—can be termed a flop, and three, "Pique Dame," "The Fair at Sorochinsk" and "MacBeth," have all artistic successes, although not so at the boxoffice, where the public craves stars. The backers of the company are not worried, however, and are prepared to take their financial beating in order to continue giving young Americans a chance.

Jeanette MacDonald Latest Example Of How Pix Skyrocket Concert B. O.

More so than ever before, concert managers are coming to the realization that motion pictures possess a tremendous power as a medium for the development of music-consciousness. The most recent example was the tour of Jeanette MacDonald, whose tour of 10 cities resulted in capacity audiences in each.

Miss MacDonald with Nelson Eddy are the current top ranking concert draws in their annual list of appearances. In Miss MacDonald's case her usual two-hour concerts have to be extended to three and three and a half hours as encore after encore was added to the program of operatic arias and the light classics she had popularized in films. Originally scheduled to give 21 concerts between July and October, she altered her plans and donated the entire proceeds of the first 12 concerts to the Army Emergency Relief Fund. At the end of the tour the singer turned \$94,642 over to the AER, an average of \$8,000 for each performance, a record total for concert receipts.

A part of this sum was raised by

selling encores. A total of \$15,300 all told was the final amount, with "Indian Love Call" and "Donkey Serenade" bringing \$500 each. Selling of autographs brought in an additional \$1,500. She followed up the tour with concerts in 15 Army Camps to 100,000 soldiers. In November, when she decided to give more concerts, 75 cities placed bids in 24 hours.

Miss MacDonald and Eddy are perhaps unique in this field. They, above all others have been identified with good music through films. Other stars of opera and concert have made films, but with the single exception of Grace Moore, successes have been far between.

With an audience of 50,000,000 and more people familiar with their names, Miss MacDonald and Eddy through films became far greater concert draws than artists who played major roles at concert and opera to a limited audience. Rita Stevens is the most recent example of skyrocketing into the upper concert brackets through pictures, the Met mezzo being an unknown, but good singer until her film break.

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Following a tour of the Pacific Coast Yenudi played recitals on route to 34th-Western and Monday engagements of which one is in New York.

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JACK SALTER ARTIST MANAGEMENT, Inc.
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Americans Save Rio, A. Opera, Concert Seasons

Buenos Aires, Jan. 3.

The annual opera season on both large and in Rio De Janeiro during the months of May through October have become an integral part of the cultural life of Brazil and Argentina. Both of these seasons would not have been possible this year had it not been for the influx of 16 singers from the United States, many of them stars of the Metropolitan and American born at that, who comprised the backbone of the seasons below the equator.

Prior to the war, most of the singers who made up the artistic personnel were Europeans who were subsidized by their own governments in addition to the fees they received for appearances in South America. They received a certain amount, usually less than their customary fee, from the opera companies here, and the balance on their return to their homeland from their own governments. Americans had been few and far between in their appearances.

Several years ago it was decided both here and in the United States to remedy this situation. Ferruccio Caluso, head of the opera here, Silvio Pirelli, director of the Rio Opera, and Ernesto de Quadros, head of the Mexican Opera, as well as Central and other South American countries, decided that American singers were absolutely necessary if opera was to survive in South America. To this end they appointed Andre Merletti, executive of Columbia Concerts Corp., to handle the engagements of artists in N. Y.

During the past season the following singers made South American appearances in Buenos Aires: Rose Bampton, Norman Cordoun, Arthur Carron, Bruno Castagna, Frederick Jack, Raoul Jobin, Florence Kirk, Lauritz Melchior, Leonard Warren, Nino Risi, Zinka Milanov, Herbert Janssen, Irene Jessner, John Gurney and Edward Kane. In Rio: Jack, John, Miss Kirk, Charles Kullman, Leonard Warren. Many of the artists also appeared in opera and concert in Mexico City, as well as concert appearances in Montevideo, Costa Rica, Bogota, Santiago, Peru, Chile, Ecuador, Colombia, Venezuela, Panama City, etc. A large number have already been re-engaged and more will be added this season. It is felt here that the coming of these artists did more to cement good relations between the United States and South America than any other single factor.

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100 YEARS OF OPERA IN U. S. IS
COLORFUL HISTORY; METROPOLITAN
OVERCAME EVERY OPPOSITION

—By EDWARD SMITH.

In tracing the course of American operatic history, with its superabundance of European singers 100 years ago in contrast to the present time, when more than 70% of operatic companies here are composed of American born singers, it is possible to see the gradual growth of interest throughout the country. As the nation grew, so did the vocal art.

In the original 13 colonies no opera was extant: Handel perhaps, and some English ballad works were known to the fashionable drawing rooms, but little else. Music belonged to the aristocrats, and the average man in the street cared nothing for it. Singing companies which toured the colonies were English, presenting such works as *The Beggar's Opera*, *'Love in a Village'*, *'Maid of the Mill'* and *'Darby's Return'*.

The first of the foreign operas to be given came Nov. 29, 1835, when Manuel Del Popolo Vincente Garcia, the celebrated Spanish tenor, with

Lorenzo Da Ponte, Mozart's librettist for 'Don Giovanni' and then 79, arrived in this country and presented 'The Barber of Seville' at the Park Theatre, N. Y. It ran 22 performances. New York went for the innovation. At prices ranging from 25c to \$2, a total of 80 performances of the works of four composers, Rossini, Mozart, Zingarelli and Garcia himself.

Garcia's influence on American operatic development was enormous, not only for the works given, but due to the presence of Manuel Garcia, the tenor's son, who lived to 101 and became one of the most famous music teachers. Maria Garcia, his daughter, the celebrated contralto. Maria Malibru, considered, the greatest vocalist of the era, and Pauline Garcia, another daughter, known as Viardot, who rivaled her sister as a singer and her brother as a teacher. Other operas given by the group were *L'Amante Astuto*, Rossini's *Tancredi*, *Otello*, *Turco in Italia*, *Cenerentola*, Garcia's

First European Invasion

The next quarter century witnessed the discovery of notable European singers whom the new world would pay well to hear. They forsook their less lucrative careers in their native lands and visited America to sing. Those were the days of the fabulous vocalists, when a tenor had to be able to spin a coloratura phrase as well as declaim a dramatic one, and a bass was as good as a coloratura. American singers, seeking to spread their wings, found such opposition almost too tough, and for the most part were forced into the background.

Among some of the singers heard in the U. S. up to the advent of the Metropolitan Opera in 1883, both European and American, were Luigi La Scala, Giovanni Battista Rubini, Giovanni Burini, Henriette Sontag, Giulia Grisi, Giorgio Ronconi, Giuseppe Mario, Jenny Lind, Enrico Tamburini, Marianna Barbieri, and others. There were Telesio, Jean Baptiste Faure, Theodore Wachtel, Maria Piccolomini, Adeline Patti, Adelaide Phillips, Ernest Inghilterra, Italo Camerlengo, and others. In the 1850's, Galli-Maier, Pauline Lucero, Clara Louise Kellogg, Ilma di Murska, Christine Nilsson, Amalie Matrone, Charles Adams, Minnie Hauck, Giulia Grisi, and others. In the 1860's, Sophia Scalchi, Rose Sacher, Victor Maurel, Jean La Salle, Marianne Brandt, Annie Louise Cary, Lilli Lehmann, Emma Abandt, Etelka Gerstl, and others. In the 1870's, hundreds of others.

opera in 14th St. Academy

The Academy of Music on 14th street, N. Y., served the general public as N. Y.'s opera house from 1855 to 1883, when the Metropolitan was built to satisfy the cream of society. Other theatres used in lesser degrees were the Astor Place Opera House, the Park theatre, Brooklyn, Burton's New theatre, the Booth theatre, the Italian Opera House, etc. It was at the Academy of Music that Patti made her debut in 1859.

At this time the newly built Met had two rivals, Maurice Strakosch and Colonel James Henry Mapleson, and with the management of the Met under Henry Abbey, Strakosch presented little opposition. However, Colonel Mapleson was not so easy, for he secured the services of Patti at \$5,000 a performance and, with a group of singers including Albani, Hauck, Scalchi, Nicolini, etc., fought the Met from Oct. 1883, to Easter of 1884. Mapleson's managers, by selling terrific financial bait to the Met, were exceeding \$600,000, while Mapleson's was nearly as much. The opera-going public, however, feasted, and although the Metropolitan's doors remained closed till the Autumn of 1884, opera was more firmly established than ever.

Patti's \$500,000 Yearly Gross
Adelina Patti, the most famous of the prima donnas of the period, was then earning more than \$500,000 annually in her visits to this country in both opera and concert, receiving a flat \$5,000 per appearance before going on.

With the start of the 1884 season, the Metropolitan had established itself as the outstanding musical organization in the country and, with little opposition, was to continue as such until the advent of Oscar Hammerstein in 1906. It was in this period that the company commenced its now famous travels to other cities, including, in its first year, Boston, Chicago, Cincinnati, St. Louis, Washington and Baltimore.

Name Costa of '39's

From 1884 to 1891 the Met continued to grow in popularity, instituting season after season of German opera, and gradually building towards the fabulous name casts of the 1890's. Among some of the singers to join the roster of the company during this period were Lilli Lehmann, Amalia Materna, Marieanne Brandt, Max Alvary, Emil Fischer, Albert Niemann, Emma Alinari, Lillian Nordica, Francesco Tamagno, Italo Campannini and Giuseppe Del Puente.

Then followed what is considered

The most glorious period of song in American history, via the advent of Jean and Eduardo De Siqueira in 1891, began the next year, as singers appeared on the stage, equal the ones not heard previously. The net result was that despite a \$7 top salary, the singer was not expected to appear at the Met during this decade and some extending into the 20th century. The list of names is long: Salvatore Randi, Saverio Scacchi, Paolo de' Marini, Giovanni de' Marini, La Salle, Victor Maurel, Pio Plancon, Emma Calvé, Francesco Vignani, Francescina Vignani, Emma Calvé, Nellie Melba, Maria Ancona, Zelli De Lusian, Eugenia Venturi, Giulio Venturi, Emma Venturi, Emma Frances Saville, Vittorio Arimondi, Marcello Sernicchi, David Krumpholtz, Emma Venturi, Lavinia, Ernest Van Dyck, Albert Dupré, Ernestine Schumann-Heink, Suzanne Adams, Alberto Alvarez, Anna Venturi, Emma Venturi, Olga Stronka, Johanna Gadski, Rosa Olrik, Eklanda De Ceneros.

Louise Homer, Fritz Scheff, Robert Blass, Sybil Sanderson, etc.

The close of this period about 1901 marked the end of the era of great vocalists, even though the debut of Caruso was a scant two years off. From that day on less and less stress was laid on pure vocal equipment, and as voices declined, other means of attracting the public to the box-office came to the fore. The results are apparent today. The average opera singer nowadays would look starved beside his predecessor, both as to figure and voice.

The Met continued to sign the best talent available, but, since the organization feared little from any antagonist, it grew fat and a great many artists were let slide by. Thousands of dollars rolled into the till when Caruso sang and the Met figured he would last forever.

But then the storm broke with the announcement, in 1906, by Oscar Hammerstein that he intended to produce a new opera, *The Song of the Siren*, at the Opera House during the following season. The most terrific war in N. Y. operatic history then broke out. The opera houses of the city, each organization raided the other, and as the impresarios offered each other's singers fabulous fees, Hammerstein's opera, which he represented such stars as Alessandro Bonci, Regina Pinkert, Maria Ancona, Maurice Renaud, Clotilde Bressler-Jacobs, and the soprano, Anna Zaccini. John McCormack, Florencio Constantino, Giovanni Zenatello, Hector Dufranne, Adamo Dalmor, Vittorio Zucchi, and the baritone, Gustave Sylva, Charles Dalmors, Charles Gilbert, Pauline Donalds, Jennie Gerreux-Reache, Jean Perle, and the soprano, Anna Zaccini, Nicola Zerola, Maria Sam-

(Continued on page 183)



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Anniversary Greetings

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100 Years of Opera

Continued from page 182

marco, Emma Trentini, Margarita D'Alvarez, Lina Cavalieri, Maria Gay, Anideo Bassi, Orville Harrold, etc.

Pay Hammerstein \$1,200,000

At the conclusion of the 1910 season the Met directors bought off Hammerstein for \$1,200,000, not knowing that the rival impresario was so flat broke that he would have been unable to give a single performance the following year. This ended, to this day, any real opposition the Met might have had from rival companies.

The Chicago Opera Co., which flourished in later years, did challenge the Met in its occasional visits to N. Y., but these were too few in number to be considered serious opposition. The stars of the Chicago company eventually found themselves on the Met roster, some of

these including Titta Ruffo, Edward Johnson, Tito Schipa, Amelita Galli-Curci, etc.

The Met continued to feed the east with music while such companies as the Boston and Chicago existed, but it was not until 1921 that the Coast began to get a real season of opera, this through the efforts of Getano Merola, a Met conductor in the 1880's and with Hammerstein and the Shuberts later on. Merola, over the past 40 years, using Met talent and importing stars frequently signed thereafter by the Met, made a name for himself to rival that possessed by the late Giulio Gatti-Casazza at the Met.

Thus we come down to the present with embryo opera companies springing up all over the country, and with thousands seeking to earn livings by their voices. America has adopted opera and the reason may well have been solved by Caruso when he remarked that, 'half the world thinks it can sing and the other half knows it can'.

Opera At Low Ebb In Europe

Berne, Switzerland, Dec. 15. Europe, once the bedrock of opera, during the past several years has seen its laurels fade. During the last year virtually no performances of opera took place in France or Belgium, where the art once flourished.

Italy and Germany continued to give performances, however, up to and including July. Many of the Italian houses are now closed, but some opera, Italy's national pastime, is still being given.

Houses shut now include the Royal Opera in Rome; La Scala and Teatro Verdi, in Milan; and all theatres in such cities as Naples, birthplace of Caruso, Pisa, and Palermo. In Germany, no opera is being given in Munich, once one of the most famous cities for opera, and only Berlin has a season which might be termed as such. Zurich, in this country and Stockholm have prodded thereby with longer and more lucrative seasons. Among some of the singers to have appeared in Zurich during the past year are Kirsten Flagstad, who sang 'Fidelio', 'Lohengrin', 'Tannhauser' and 'Tristan'. The soprano also made appearances in Berlin and Oslo. It is reported she was forced to make the latter appearances by her husband, Quisling's right hand man in Norway. She was known to have no interest in politics at all prior to her leaving America two years ago.

Fascistic Tenors

Several tenors well known in America, appeared in the Italian season in Zurich and were the backbone of the Italian seasons in Rome of Milan prior to the closing of the houses there in September. They included Beniamino Gigli, who lost his voice for two months after an ill-timed attempt at 'Otello', Galiano Masini and Tito Schipa. The latter indicated a Met contract while in South America to return to Italy and waive the Fascist law. Another former Met idol, Giacomo Lauri-

Volpi, returned to Italy from Madrid, where he appeared in 'Puritani', 'Trovatore', 'Aida' and 'William Tell', before being commissioned a Colonel in the Italian army. Volpi, who is 49, fought in the first World War as a Captain.

Alessandro Zillani, Italian lyric tenor who had sung with the San Francisco Opera Co., was killed in action in Africa. His wife, Mafalda Favero, former Met lyric soprano, went into seclusion after his death.

Maria Caniglia and Gina Cigna, two former Met sopranos, divided the dramatic soprano roles at the Italian theatres. Zoe Stignani, Italian mezzo, appeared in a Rossini revival in Berlin, singing 'Cenerentola', 'Italian in Algiers' and 'Barber of Seville'. Armando Borgioli, Italian baritone also formerly of the Met, was reportedly badly injured while making appearances somewhere back of the lines on the Russian front.

A German season was given in Italy in an attempt at a reciprocity deal between Italian and German

artists, and 'Tristan', 'Freischutz', 'Walkure', 'Tannhauser' and 'Lohengrin' were presented in Naples, Rome and Milan by Max Lorenz, Tianna Laemmlein, Franz Volker, Louisa Willer, Julius Patzak, among some of the names known to Met audiences. Several recitals of Lie-ders and of Strauss music were presented in Vienna by Volker, Erna Sack, and Joseph Schmidt.

Wilhelm Furtwangler and Richard Strauss both made appearances as conductors with the Berlin and Vienna Philharmonic orchestra besides conducting operatic performances. Public reception in Germany and Vienna has been apathetic, but in Italy it had been enthusiastic until the start of the bombings. Several new operas on nationalistic themes were produced, both Italy and Germany without achieving distinction, musically or otherwise.

Lassio Halseus has replaced Robert Zeller as conductor of the American Symphony Orchestra on USO-Camp Shows tour.

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N.Y. CONTINGENTS TO CREASE REP AS WORLD'S MUSIC CAPITAL

Stars From the Metropolitan Opera House Now Rated Tops Where Formerly One Had to Have a La Scala or Kroll Opernhaus Background, to Get Attention in South America

By RAY JOSEPHS

Buenos Aires, Jan. 3. That New York—and not Paris, London, Berlin and Rome—is the musical capital of the world is now generally conceded by even the hard-headed Latin music.

That does not get to the cash customers but for the concert and operatic stars, the instruments are the directors and even the kids in the conservatories. This state of mind began to set in shortly after the war when U-boats got in the way of star-toting ocean greyhounds, and it's been growing since. To think that it could happen in two years is something that has outlived here grabbing their bridge work.

Time was when such houses as the Teatro Colon, Buenos Aires' municipal-owned opera center, and the chief opera house of Rio, Sao Paulo, Montevideo, Lima and Santiago, most of them operated by the city papas—would hardly look at anything unless it bore the 'made in Europe' stamp. As in the States' local talent didn't rate unless it had first been given the nod by the nabobs of La Scala in Milan or Kroll Opernhaus in Berlin.

Now, however, it's the Metropolitan in Manhattan that counts. And Latin Americans, many of Spanish and Italian descent who have long prided themselves on their sharp and fast savvy are admitting that even great names like Kane and Gurney can warble with the best of them.

'YANKS LED IN '41

Operatic stars from the U. S. were by far in majority of all foreign singers, instrumentalists and concert groups touring South America in '41. Survey of the season just ended: it's winter here when it's summer in the U. S.—disclosing that, as in the previous year, Yankari artists in general outnumbered those from Europe and other parts of Latin America almost five to one.

Lack of an adequate press agent job in getting across to South American audiences the personalities and performances of visiting/norteamericanos nudged an opportunity to let localities in on just what Yankus could produce. Result has been a chance to dispel the long-entrenched impression of

Europe as a point of all that's solid in music has been fumbled.

How important this is to the Axis propagandists is evidenced by the fact that Nazis-Fascist states, especially in B.A. have been attacking U. S. operatic stars and moving to limit the number of import allowed. Nazis dailies have particularly stressed the theme that the Yanks are taking the puchero out of the mouths of the local general. Papers controlled by the Wilhelmstrasse pointed out the allegedly terrific salaries garnered by imported singers, contrasting these with the 'few cents' tossed to native help. Naturally this kind of stuff has found a certain response, particularly among those anxious to find somebody to blame. However, Teatro Colon, which, under the direction of Florio M. Ugarte, has never been overtly toward the States, has not paid much attention and complainers have gone directly to President Ramon S. Castillo to present their yelps.

Since the John and most other opera houses in South America are officially open and losses come out of the taxpayers' pockets, there's plenty of ground for cracking down should officials be so inclined.

Action is similar to one attempted previously by the Association Profesionista Orquestral (Association of Orchestra Professionals) and the Argentine Ministry of Agriculture. Group was not able to ban all foreign artists but did secure regulations requiring musicians to post bond and subject themselves to other controls. Professionals claim that they were simply trying to keep out European artists willing to undercoo jobs, but fact itself shows no number now coming here have been norteamericanos, and not continentals, meant that, in practice, the measure worked against them.

Most opera companies to S. America from New York found response in Rio far warmer than in B. A. T'is, in itself, is not considered surprising since Argentines have always made it a point to put their hands when the Brazilians were being dished out, while the Brazilians are, because of their temperament, naturally more exuberant.

Stars were individually well received but far more socially

lionized in Rio and Sao Paulo, No. 2 city of Brazil, than here or in Montevideo. In this the U. S. State Department's long-standing custom of not pushing its visiting opera stars abroad, was an important factor. Noted that European embassies in Buenos Aires, Montevideo and Santiago and figures to bring them official favor and public attention, and in Latin-diplomacy a profusio 'ambiente' (atmosphere) in certain countries was built up by having the opera stars play up to social leaders who could be expected to pull the proper strings.

OUTSTANDING HITS

Outstanding 1942 hits scored by Yanks in South America were: Frederico Jago, Renard Ray, Edward Kane, Norma Corda, John Gurney, Herbert Jansen, Arthur Caron, Lauritz Melchior, and Raoul Joffe. Jagel, Warthen and Joffe also played in the municipal opera house in Rio and Charles Kulman did Rio too.

In the femme division, Rene Bampton scored the outstanding success in the German season while Florence Kirk, young soprano making her first trip outside the country, did well in Maked Ball. Bruno Castagna and Zinka Milanov, both European, both European, both European, returned for the Italian season. Irene Jessen, French, scored opera only and Marcel D'Amico, French, scored ballet as well as at the beginning of the season, but later built up as the result of a personal campaign by friends, Revina also scored doing seven performances of 'Sant'Angela' in Argentina as well as Mozart's 'Magic Flute'. Although an American, she studied in Italy for so many years that many here first believed she was Italian, and the fact that public attention increased when this became known is indicative of public sentiment. Miss Revina also did a series of widely publicized hits, including 'The Song of the Nightingale' in Argentina as well as Mozart's 'Magic Flute'. Top imported batoniers were Albert Wolff and Fritz Busch.

There was far fewer concert instrumentalists than in previous year, due chiefly to difficulties in transportation.

Outstanding group was 'The Original Ballet Russe Company', directed by Colonel W. D. Basil, Company, comprising 68, all but 10 of them dancers, left the U. S. in January, '42, and does not expect to be back until October, '43, longest stage tour ever. They were accompanied by the Argentine organization. Company had a highly successful season in Rio, then moved to Sao Paulo, Brazil, and next came overland on a long, difficult trek. Did so well at the Teatro Politeama, where it played a concert stand, that, after touring through the interior of Argentina and playing in Montevideo and elsewhere in Uruguay, it was signed for a series at Teatro Colon.

Individually, greatest scorers were Aubrey Pankey, Negro singer; Alex Brailovsky, pianist; Alex Uninsky, Henryk Szeryng, violinists. Next year looks even better with Marion Anderson, Yehudi Menuhin, Anton Rubinstein, Gregor Patrocoski and Pablo Vargas, already announced for Latin tours. Most have priority o.k.'s from Washington, practically a necessity these days to get anywhere by Pan-American clipper.

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Dear Old Pal of Mine
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Don't Sit Under the Apple Tree
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Fighting Sons of the Navy Blue
Freedom Ring
Fighin' Doug MacArthur
France that Used to Be
Fly Gobs of Love
Go Bless Our Land
Goodbye America
Goodbye Mamma, O' Yokohama
Ha! Off to MacArthur
Head in His Arms
My Great, Great, Grandfather
Miss M. Over
Miss M. Over
Mr. I Miss Your Apple Pie
Minnie's Hymn
No Up to You in Forty-Two
On the Old Assembly Line
On the Lord and Pass the Ammunition
Please, Won't You Leave My Girl Alone?
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Remember Pearl Harbor
Ramparts We Watch
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Soldier Marched Away With My Heart
Soldier's Prayer
Song of America
Somebody Else Is Taking My Place
Step, Step
Step, Stepways Remember
Ship, It's a Military Secret
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Shine the Sweetheart of the Army
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Ship, It's a Military Secret
Sailor With the Navy Blue Eyes
Shine the Sweetheart of the Army
Son of a Gun Who Pokes On Uncle Sam
Sing the Jap
Song of the Marines
10 Little Soldiers (On a 10-Day Leave)
That's the U. S. Coast Guard
This Is My Country
This Time

There's a Star Spangled Banner
Waving Somewhere
That Soldier of Mine
This Is the Army, Mr. Jones
This Is Worth Fighting For
This Is My Prayer
Three Little Sisters
That's Sabotage
Thanks, Boys
Three Dots and Dash Mean Victory
There's an 'FDR' in Freedom
Taps 'Til Reveille
United Nations Song
U. S. Engineers' Fight Song
We're for Victory (We're Going to Win)
We Did It Before
We Must Be Vigilant
We're in to Win
We Were Proud of the Stars and Stripes
We're Ridin' for Uncle Sammy Now
West Point March
We Just Begun to Fight
With a Pack On His Back
White Cliffs of Dover
When Roses Bloom Again
When They Sound Last Call Clear
We're Going Over There Again
When Johnny Comes Marching Home
When the Lights Go On Again (All Over the World)
Wonder When My Baby's Coming Home
We're in It

Marion Anderson Wins Brith Sholom Award

Philadelphia, Jan. 3.

Marion Anderson, most famous Negro contralto, will receive the 1942 Brith Sholom Award for her outstanding achievements in the field of music and for her devotion to the cause of inter-racial equality and democratic ideals.

The award was to be made Tues. (5) by Judge Curtis Bok, of the Common Pleas Court and son of the late Edward Bok, famed editor of the 'Ladies' Home Journal'. Presentation will take place at special ceremonies at the Young Men's & Young Women's Hebrew Assn.

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Jack Baker
Hanson W. Baldwin
"Ballet Theatre"
Jim Bannon
Pat Barnes
Norman Barry
Michael Bartlett
H. B. Beavrage
Douglas Beattie
Sider Belarsky
Robert Bellaria
Gertrude Berg
Maria Bernini
Sandra Berkava
Earl Bira
Voltaire Biles
Margit Bokor
Ferd Bonad
Richard Bonelli
"Alexander Borovaky"
Eleanor Bowers
Joe Bradley
Freston Bradley
Alexander Brailowsky
Eusebio Brancato
The Breakfast Club
Breakfast in Bedlam
Robert V. Brava
Douglas Browning
Frank Bush
Jay Burnett
Dorcas Butt
The Cadels
James P. Campbell
Martyna Cander
Kathryn Card
Elaine Carlington
Arthur Carron
"Jacques Cartier"
Spirali Chardine Scher
Dr. H. H. Chang
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Maleolm Clairs
Ted Clark
Elizabeth Cobb
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Olga Corbia
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Eugene Conley
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Henry S. Cooke
Don Corday
John P. Costello
Charles Courtney
Faye Cozzens
Milton J. Cross
Bosley Crowther
Sam Cuff
Ely Culbertson
Corrie String Quartet
Glenn Darwin
Edward Davies
Elizabeth Davis
Janette Davis
Vivian Della Chiesa
Marlin Demuth
Jean Dickenson
Dinning Sisters
Thomas A. R. Dittin

Lily Djanet
"Original Don Cosacchi"
Doris Dee
Hazel Depelida
Doris Derce
Anita Dorfmann
Donald Dewar
Alexander Dreier
Richard Du Bois
Paul Dumco
"Katharine Dunham"
Samuel Dushkin
Ed & Polly East
Vivian Eliakman
"Misha" Elman
Clifford Engle
Eugene and Betty
Everything Goes
Willard Evans
Laurette Fillbrandt
Eugene Fisher
The Four Vagabonds
Ralph Forbes
Sidney Foster
John G. Fraser
Joel Friend
Vivian Fridell
Janet Gaylor
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David C. Garraway
Desiring Giamini
Harold Gilbey
Judith Gibson
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Dorothy Glash
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Sharon Grainger
William Grant
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Radcliffe W. Hall
Harvey Harding
Mack Harrell
Theresa Harris
Elizabeth Hart
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Adolado Hawley
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George M. Hayes
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Gaylord Hauser
James T. Healey
Gladys Heen
Amy Helein
Winifred Heldt
Helen E. Henry
Edward J. Herlihy
Bill Hightower
John Hodak
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Floyd Holm
Rudolf Hulick
I Love a Mystery
"Serge Joffe"
Christine Johnson
Eloise Jordan
Fred Judice
Arline Judge
Red Kasper
Berl Kaimar Jr.
Louis Kaifman
Louis Kello
John B. Kennedy
Charles Kennett

Patsy Kelly
Virginia Kirkes
Dorothy Kirken
Alma Kitchell
Kitchell Quis
Fritz Krieger
Carl Kraschka
Otha Kruger
Casper Kuhn
Jack LaPrandre
Eugene L. Lande
"Wanda Landowska"
Edna Lawrence
Finlayson Lawton
Gail Laughlin
Lotte Lehmann
Rene Le Roy
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Willard Lewis
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Dr. Maad Strye
Jan Susterli
Lee Smil
Charles R. Smith
Whispering Jack Smith
Miriam Solovitz
Clifford Souther
The Southmaires
Southern Song
Edwin Charles Steffe
Bill Stern
"Isaac Stern"
Frank E. Stevens
Lydia St. Clair
Kay St. Germain
Sweethair of St. Paul
Stella X
Joseph Sulget
Tom Tormes
"Blanche Theban"
John Charles Thomas
Thomas L. Thomas
The Three Romes of Song
Martha Tilson
Harold Tollen
Jack Turner
Marcella Uhl
Stella Under
Warner Van Dyrn
Lynne Van Valkenburg
Gertrude Walker
Paul Warner
Jane Webb
"The Wolf Saver"
Irene Wicker
Clara Wilson
Kathleen Wilson
Richard Wilson
Cobina Wright Sr.
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MUSIC BIZ STILL HITTING THE BOFF OF WAR SONGS

Irving Berlin and Frank Loesser Year's Standout Composers; 'Xmas' Smash

PETRILLO'S SHELLACKING

By ABEL GREEN

From 'I Got Spurs That Jingle Jangle' to 'Praise the Lord and Pass the Ammunition' placed the mantle of song distinction on Pvt. Frank Loesser, ex-Paramount studio staffer, now in the Army Air Corps.

From 'This Is the Army' to 'White Christmas' maintains the aura of greatness that has been Irving Berlin's for 35 years, and revitalized even in 1942. Later song is Berlin's first 1,000,000-copy hit since 'Always.' Remember, and 'What'll I Do?' of 1924-26.

These are the glamorous highlights of the year. In between we've had Petrillo, the shellacking given the record business, songpluggers' payolas, war songlets 'when are we going to get an 'Over There?', and the usual assortment of oddities which forever have made Tin Pan Alley a not too sane but certainly no dull place to thrive in.

World War I gave us 'Jada, Jada, Jing Jing' and World War II looked up 'Hit-Sut on the Killer,' 'Jingle Jangle' and assorted nonsense.

Deep in the Heart of Texas' brought the audience-participation vogue of radio into the popular song idiom, and 'Jingle Jangle,' according to vocal arranger Joe Lay and headliner laborator Frank Loesser, 'finally commercialized counterpoint' because of the counter-harmonic construction of this oddity.

'Texas,' in turn, touched off another new cycle of state and place songs, as has always been the case when a Swannee, mammy or home sickened in the night. This year it was 'Isho-o, Massachusetts,' 'Kalamazoo,' West Virginia, and others more or less known. You couldn't romanticize about gay Paree or anything formerly popularly romantic, and our drifting towards home became more and more over-convicted and sambled and thumbed for some years now.

WAR SONGS—THE LACK OF 'EM

War songs? That's a book in itself. The Office of War Information finally stepped in and told the kiddies something like, 'So do none about it, too happy?' The nearest thing to what the OWI likes is 'Praise the Lord' and 'This Is What Fighting For.' But, while early in 1942 the patriotic tunesmiths and publishers' joying to whip up martial enthusiasm, the nostalgic, romantic and yearning mammas and sweethearts back home decided that 'Miss You' was more in their idiom. Actually, 1922 copyright, 'I Wonder Where My Baby's Tonight' was more in their romantic song liking.

A not approved compromise but, damn, were songs such which OWI or anybody could object to. Here were songs such as 'Johnny Doughboy Found Me Rose in Ireland,' 'He Wears a Pair of Silver Wings,' 'I Lost My Heart at the Stage Door Canteen' and others which gave the romantic emphasis to the lyric and to use war merely for another background to boy-meet-girl.

Or, 'When the Lights Go On All Over the World,' Uncle Sam's propagandists may frown on that, but that's what the public is buying as they did. When There Are Bluebirds Over the White Cliffs of Dover, I'm disappointed that our too, chiefly on the premise of wishful thinking, and that that is not the way that we are going to instill hatred-for-the-enemy and hardy-determinism-to-win. All of which only proves that you can lead the American ear to the microphone or the jukebox, but you can't make 'em like it or buy it.

OWI knows it, but as William B. Lewis, chief of radio in our propaganda ministry, wisely puts it, 'If we expose the American people to enough worthy music, it's certainly some of them should take just the way they're tuned to the drive about "Slap-the-Jap," "Goodbye Mama, I'm Off to Yokohama," "Remember Pearl Harbor," and the like.'

CAN'T MANUFACTURE HITS

Lewis' premise is not without merit; furthermore, he should know about the idiom of 'exposure' to the microphone, as he was production v.p. of CBS before he took the Government post. But what all forget is that another pet radio dream—anything the radio would play, and the radio would play it. Music, Inc., felt that it could 'expose' enough songs long enough to enough people, and plug 'em into hits. BMI, in its head and out, placed the radio as the main source of new tunes was the best result, and that was a hit long before radio was invented.

In between nonsense war songs like 'Three Little Sisters' and 'Don't Sit Under the Apple Tree' (year's little product) and some of them would take just the way they're tuned to the drive about "Slap-the-Jap," "Goodbye Mama, I'm Off to Yokohama," "Remember Pearl Harbor," and the like.

Martin also 'discovered' Edward Gieg and syncretized him into Bill Parade, who had been a radio star, now slightly from Maxwell House maestro Meredith Willson. New-found Russo-American amity was capped by a sudden Russian shocktroops, climaxed only by a Tin Pan Alley titled 'Okay, America' and Russian song 'Remember' (which certainly is a patriotic parable none can dispute).

For song patriotism took another tangent with a lyrical revision of 'Anchors Aweigh' which, in this theme, as it was formerly punched, 'Sink the Army. Sink the Army' (noting the West Point team), but in the interests of not disturbing the peace, and the peace, the peace, the peace, we must meet once more, here's wishing you a happy New Year! Incidentally, this new respect for sensitivities asserted itself with the record company's new 'Xmas' in the 'Alamo' punchline in one pop song, what with Mexico being very good neighbor across the Rio Grande. And an accented rural consciousness caused Paul Robeson to

indict 'De Glory Road,' which he first introduced and long featured, as being 'a slur to the Negro race.' More recently Irving Berlin's 'Abraham,' monodic spiritual out of the Bing Crosby-Fred Astaire film 'Holiday Inn,' encountered curious attack in the Baltimore Afro-American, because of the term 'darker,' causing Berlin to instruct his firm to change it to 'Negro,' despite this being but an isolated critics' whim.

THE SCREEN BOSS OF TUNESMITHS

The late George M. Cohan's screen biography, 'Yankee Doodle Dandy,' established itself as easily the best of such screen treatments. Although Irving Berlin's 'Alexander Ragtime Band' film musical in 1930 was regarded by some as autobiographical—and wrongly—Warner Bros. forborne elimination of 'This Is the Army' would more closely follow the saga, according to the songsmith himself, especially the span between his 'Tip Yip Yaphank' of World War I and the 'Army' show of 1942.

But the film was very far from Victor Mature orchestration of Paul Dresser's life, as it wasn't, and songs (as is), despite the authorizing assistance of Theodore Dreiser.

Jerry Vogel, who publishes the Cohan musical, and benefited from the screen melody of Cohaniana. As 'Yankee Doodle Dandy,' found himself the subject of litigation from Jack Norworth over 'Take Me Out to the Ball Game' and 'Shine On Harvest Moon.' The fact that Warner Bros. is currently filming a screen bio of Nora Bayes and Jack Norworth may or may not have anything to do with it.

OTHER HIGHLIGHTS

Capule highlights of the year's activities included Johnny Mercer's 'Strip Polka,' a novelty in the new emphasis of novelty songs (which took the place of the old 'new' other strips), and it became a surprise jukebox hit although the radio finally acknowledged it sans lyrics. The song was later included in the famed composer's name for Memorial Foundation purposes. His 'Wonderful' and 'Embraceable You' became 1942 'revival' hits.

Leeds Music for the first time its novelty ditty 'Mr. Five-By-Five,' etc., furthered by Andrews Sisters plugging. Bregman-Vocco-Corn, among the new successives of the year, had a number one hit with 'I'll Be Home for Christmas'—Warren musical tunes away from the Peet-Robbins combination, which supposedly has contractual priority.

With 'Christmas,' as well, was the big money-maker of the year, and gave the biggest bonanzas—three to seven weeks' salaries per man. This was made possible, in light of War Labor Board tabus on excessive bonuses, by a previously recorded decision which Berlin made last August, hence the WLB approved it.

Since then, the four in the 'Fighting Cross' a plug-disc despite the jukebox embargo. Spike Jones' 'Feuerball' cast surprised everybody, including the record business, with its 'Nuttalland' short to conform with the surprise song hit.

EXECUTIVE CHANGES

Gene Buck retired as ASCAP president with a \$25,000 annual salary for 1942, as a advisor for the; next presy Deems Taylor, without pay; a. Bob Murray was upped to executive aide to Taylor; E. C. Mills, chairman of the ASCAP executive committee, retired with a great pay \$35,000, whereupon he immediately shifted to become exec of the Songwriters Protective Assoc., where Sigmund Romberg had succeeded Irving Caesar as pres. That Mills may cause the songsmithing faction in ASCAP to make new and strong demands is anticipated.

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Yankee' (because it was the Lou Gehrig's sentimental song in real life). Incidentally, the 15C goes to Mrs. Ellen Berlin, to whom her husband ceded the copyright as a wedding present, because 'Always,' too, is their own romance song.

RECORDS

Despite the Petrillo blitz and shellac curtailment, it was happy-days-in-Dixie for the music men because of the wax cracks popularity. Even at a late stage, when Coast disk retailer, Glenn Wallichs, got Buddy de Sylva and Johnny Mercer to tie in within him as Capitol Records, he soon put that company over with a few quick clicks like 'Cow Cow Boogie,' 'Strip Polka,' 'Keep Travelin', 'Ella Parade,' etc. This has steamed up Jack Robbins, who is planning to market a Lion Brand of disks (borrowed from Metro's Leo the Lion trademark; he and the film company are partners in the Robbins, Fie and Miller music publishing companies). Meanwhile, under way a copyright upon a copyright, as the means for the interpretive artist restricting the use of his record when tied in with some disk jockey's commercials, dropped up again, but it's still an idea in some legislator's dream book.

But sales continued big, even in the midst of the shellacking. Victor, for instance, in midsummer paying the music publishers \$300 royalties for that quarter, or 5% below par.

Decca continued paying fancy royalties and declaring extra dividends. It also inaugurated a 50c pop label, after having built its business on the 35c brand, but mounting costs and restrictions compelled the tilt, with no impairment to volume. Decca's 1941 net profit for 1941 was nearly double of 1940's \$433,713 income.

Records for Our Fighting Men became a promotional stunt to salvage scrap shellac, backlogged since the Coast. Decca followed Victor in wanting back one old platter before selling the trade three new ones.

Plugging, shellacking, and ironic tunes called the 'Payola Stamp,' the 'Payola Rag' and the 'Payola Jump' appeared, with reported \$500 'advance royalties' paid on each to the victor in a name bandman.

The Professional Music Men, and pluggers' social organization, netted \$100,000 from its spring benefit show; and the Music Contract Employers Union, as is the American Federation of Labor billing of the plugging staffers, created a \$500 'War Bond Line system' as a means to curb the payola. While Bond line was instituted as a policing system, it's had more good effect, but there are persistent subterfuges. Nonetheless, Christmas present will have been restricted to a \$10 gift.

Extra business recording 24-hours-a-day to stock up big libraries and backlogs, after the July 31 closure under Petrillo blutz. OWI's Chief of the Office of War Information, Warner Davis, expected Petrillo, to no avail.

El Oberstein's Classic Records, which had been to Firestone records; he later got jammed with the AFM on the Petrillo blutz. Nothing happened, however.

When Petrillo got jammed with the recording companies, although aimed principally at the broadcasters' large usage of disks, the live musicians, the music publishers and the record business, were not so easily laid off and didn't interfere any supporting activity.

Because of CBS' affinity with Columbia Phonograph, and RCA-NBC's with Victor-Bluebird, these two disks carried the ball, but Decca, too, remained out of the Petrillo palaver. Thus, trust-buster Thurman Arnold, in his initially abortive attempt to indict 'caze' Caesar Petrillo, found no intervention from Tin Pan Alley, which rightly considered this none of its business.

With copper as scarce as shellac, hopes for an ersatz shellac are high. Experiments have been going on during an enforced non-recording.

JUKEBOXES GO CLEAN

Jukeboxes meantime banned smut and advertising from the coin-machines.

England, too, too slushy and sentimental songs from the airwaves (counterpart of our own OWI stance on 'sickening war songs').

Arthur Schwartz saw ASCAP and war reclassification. 'Everybody's Double-A' now became a satirical byword, accusing the Society of appeasing at everybody else's expense. Decca, too, was reclassified. Decca's second quarter melon of \$110,000 equaled the best in history, before or after the radio ban. Decca's 1941 net profit was \$1,500,000 (final quarter) ASCAP spent up \$1,500,000, a new high, bringing the total to \$9,000,000 for 1942, of which \$5,000,000 came from radio.

SONG SUITS

Shapiro-Bernstein finally settled with the late Fred Fisher's estate (Mrs. Anna Fisher, the widow, now runs the company) and took over 'By the Sea, By the Beautiful Sea,' a valuable copyright.

Remick won 'Chinatown, My Chinatown' in another suit. In all this it's a question of who's the owner of the song, or who's the owner of the lyrics or composer, signing away their respective shares. Where no compromise is possible, the courts are jointly pitted against the two firms, as happened with E. B. Marks and Paul-Pioneer.

Jerry Vogel, pioneer in building up his comparatively new 'Fighting Cross' line, was sued by the late George M. Cohan (the late George M. Cohan, who died in 1924, was the late George M. Cohan) had his usual assortment of litigation. In one case he lost to Will Hays, who was the late George M. Cohan.

And that indefatigable litigator, our Ira B. Arnshtein, once picked a Radio City music publisher for allegedly pilfering his songs, again lost, this time against BMI, but is back with a claim on Kalamazoo.

Romberg Expounds On Why-No-Marching War Songs; SPA Prez Also Gives An Eye To the Future Rights of the Songsmith

By MORI KRUSHIN

This may well turn out to be a war without a hot march tune. Musician, composer and president of the Songwriters Protective Association, Sigismund Romberg ("Maytime," "New Moon," "Student Prince," "The Great Waltz," "The Blue Bird")

has been asked to write marches. "We've been asked to write marches," he observed as he naturally appeared to show off on a tour of arenas in the city. "I'm not a march writer. I'm a composer of popular music. I have a company of some 50 musicians, but who (besides civilians) march nowadays? Everything on wheels—jeeps, trucks, planes, motorcycles, tanks. There's practically no trench warfare and for some reason this combination of circumstances appears to stifle the composition of marching songs such as have been born in virtually every other war until now. The Government, however, still wants marches; the popular bands continue to play dance numbers instead, and all the nostalgic melody and love songs left. The boys in uniform love what was most popular in the war."

The Government wants new music written to catch the rhythm of the war, Romberg explained, "but the boys like only the catchy tunes, the memorable melodies, and above all the nostalgic melody of the war. You can't force a new tune upon them unless it's something they can respond to. 'Praise the Lord,' etc."

Besides there appears to be a preference for general sentimental music. Since Victor Herbert and Sousa did nobody plays the mid-tempo songs of the war. Yet the public always wanted it and that's what I'm giving them now—a little bit of Sousa, a little of Franz Lehár, a little of Herbert and a bit of Romberg.

Of course we've written some special songs, mostly naughty lyrics for dancing when a company of the armed service. Some of those were supplied for the ground crews in the air forces and were never published generally.

That In-Person Bang

Most of our members (SPA) have toured the Army or Navy camps and bases and I can tell you it's been a grand experience for both composers and their audiences. Berlin, Hammerstein, myself and others have made some of these appearances. It's remarkable how those Navy men when a composer sings and plays his own tunes. We have no kidding voice—but it's the association of ideas of the song plus the in-person presence of its creator that gives those boys such a kick. Some of the men who played to me have been terribly tired. It was good to see them stimulated to such an extent that they'd sing with and cheer the creators of the old songs they are so fond of.

As president of the Songwriters Protective Association, Romberg foresees no major change in the writers' status during the coming year. After the war ends, however, he feels there will be determined action to secure new copyright protection for writers all over the world.

Romberg says that the writers want a square deal from the publishers, that the SPA isn't trying to tell the publishers not to do business; that his organization is trying to help, rather than destroy the music business by forcing correction of abuses.

Alliance With England

We want an alliance with the English writers," Romberg stated, "so that there will be no more half royalties for U. S. writers whose music is published in England and no more half royalties for English writers whose music is used in America."

SPA is seeking an alliance with writers all over the world, for that matter, English, French, Russian, etc. Romberg said that talks had already

been started with Soviet writers, Maxim Gorky and that an encouraging beginning had been made.

Post-War New Deal

The post-war new deal for writers is not an open invitation for the "divisibility of copyright," according to Romberg there was no chance to secure the additional protection for writers as long as those copyright affairs had to be handled via ASCAP "because the publishers always blocked any move to revise copyright laws in favor of the writers."

Says Romberg, "U. S. writers want the same copyright protection as in England—50 years after death. We want to reserve our television rights, too, on a 50% royalty basis, because television is a 'grand right' not a 'small right' and there's no telling how far the new medium will go."

"Music is no longer solely an art," continued Romberg, "it's an industry. You work for so much, deliver a certain amount of goods for a specified price. Radio broadcasting and recordings and so on use up product fast. Tremendous trust have been fighting copyright revision and so we must have an international force to protect the writer. Remember, since 1909 there has been no major copyright revision. All our efforts to secure revision have been blocked by amendments that nullified any beneficial provisions."

The Brushoff to ASCAP

Naturally we can't expect much from ASCAP in this matter. ASCAP, with whom we have no quarrel and whom we must protect, is merely a collection agency. Since there are publishers as well as writer members, ASCAP cannot serve as a protective agency for the benefit of the writer.

Romberg declared that the broadcasting industry had shown a greater willingness to cooperate with the

writers, as such, than with ASCAP, and that writers were "persona grata" in the radio industry.

Elaborating on the reasons why there should be full royalties for music published in England, Romberg pointed out that distance was no longer a factor in the 20th century; that England is no further away than California. After the war we'll be able to fly to London in a few hours. So why half royalties on material published there, because of the long-standing fallacy affecting royalties in distant countries?

"After the war," Romberg added, "there will be a quick building of our forces and labor, too, will support the movement."

Romberg stated that over 100 publishers are now doing business under SPA contracts and that the SPA has over 1,500 writer members. "The big publishers are perfectly willing to do business under the terms of this contract," Romberg noted, "it's the little ones who don't like it. The SPA is not radical, as some have found out. Sometimes publishers find it a very useful organization when writers are brought into line."

If the SPA had very few plagiarists cases or lawsuits as a result of the SPA, except for occasional wildcat. Roundtable conferences are resorted to instead of court action. SPA has the power to throw a writer into bad standing if he becomes suspect—and we would enforce that authority if necessary. We can notify our membership in writing with a man who misbehaves. That's why we find little opposition to the SPA among the big publishers. It's the little ones who have trouble with. We've been checking some of the books among these and it's surprising to see the silly pretexts under which they back money. They'll stall, lie and cheat in amovably brazen fashion."

Bandleaders in Service

List of the "nation's" better known bandleaders who have entered various branches of the armed forces since Pearl Harbor follow. Some, like Eddy Duchin, who's to serve aboard a P-35, are in active and active duty. Most, however, are in morale posts pertaining to music, which is equally important. The list:

George Auld (Army)
Buddy Clarke (Navy)
Duke Daley (R. C. A. E. F.)
Glenn Miller (Army)
Emery Deutsch (Navy)
Sam Donahue (Navy)
Phil Harris (Merchant Marine)
Emerson Gill (Army)
Cecil Gully (Army)
Paul Harlan (Merchant Marine)
Dean Hudson (Army)
Dick Jurgens (Army-Jan. 17)

Wayne King (Navy)
Michael Loring (A-10)
Clayde McCoy (Navy)
Glenn Miller (Army)
Bobby Parks (Navy)
Pancho (Army)
Artie Shaw (Navy)
Dick Stickell (Coast Guard)
Claude Thornhill (Navy)
Oscar Brown Jr. (Army)
Ted Weems (Merchant Marine)
Valley Rulien (Merchant Marine)

Jump Music and Solid Ballads Liked Best from Bands in Camps

By WOODY HERMAN

The boys in the camps want to see as well as hear dance bands. Records are welcome, if they have photographs handy, but when a dance band comes along in person, it's a gala event for the fellows. It's an event for the band too. I have played for a lot of audiences, including super animated jitter-

Woody Herman, busy but not one who holds a candle to the trained when it comes to enthusiasm. After we get through with each number, they burst out with cheers that would almost drown out the bang of a Big Bertha.

The boys are plenty hip. They like ballads, but give them a jump tune and they jump for joy. Band leaders have a responsibility in connection with the tunes they play. There are some songs the boys don't like to hear, others which should not be played at all because they may arouse over-emotionalism in boys who are far from home. The Stage Door Canteen, in New York, has a sign backstage, requesting entertainers to please avoid war

songs like 'White Cliffs of Dover,' 'My Buddy,' 'This Is Worth Fighting For,' 'The Lights Go On Again' and 'We Did It Before.' 'God Bless America' is on the taboo list, and the National Anthem is played only on special occasions.

Strangely enough, we were requested at the Canteen not to play the fellows in the audience avoid playing it at camps, too. It makes the boys too nostalgic. For the same reason, don't play 'Miss You' on the taboo list.

What Do Everybody Else

Taste the boys like to hear most? Well, for the most part they enjoy the familiar tunes the rest of the country likes. Just turn your eye along the Hit Parade list and you have the answer. The most requested pop tunes are 'Praise the Lord' and 'Mr. Five by Five,' 'Jersey Bounce' and 'Stage Door Canteen' are often requested. I got a big kick out of noting how many of the fellows, with their type of music, because they keep yelling requests for 'standbys like 'Wood,' 'Ames,' 'Golden Wedding' and 'One O'Clock Jump.'

Their enthusiasm hits new high points when our gals stand up for a chorus. Billie Rogers, our femme trumpet-player, gets a tremendous ovation, and when Carolyn Grey, our blonde charmer-chorus, steps up to perform, a tidal wave of ohs and ahs and whistles sweeps up from the audience.

We got our biggest kick out of playing at the Great Lakes Training Center, because so many musicians are stationed there. After putting on our own show, we combined with the brass band and the dance band and wound up our appearance playing the National Anthem. There must have been at least 150 of us in the combined groups and we gave them with plenty of music. Levitt, Commander Eddie Bradley is doing a grand morale job at this Training Center.

In making the rounds of the camps, we meet a lot of old friends and also some musicians who used to play with us in the States. Later happens, the boys sit in with us in their old chairs, and have a wondrous time.

We make it a point to play at any army camps and navy bases with reasonable distance of theatre, hotel or ballroom dates. We play for at least an hour without letup and really beat it out. We like to play longer but since we are doubtful from a job we have to get back. Usually the camp is quite a distance from town and traveling takes a lot of time.

My general reaction is that the boys can't get enough of dance band music.

British Best Sheet Sellers

(Week Ending Dec. 3, '42)

London, Dec. 3
1. "I'm a Dreamer" ... Southern
2. "Jingle Jangle" ... Chappell
3. "Jealousy" ... Wright
4. "Only You" ... Decca
5. "You Walk By" ... Decca
6. "A. P. Polka" ... Chappell
7. "I'll Be Home" ... Chappell
8. "Waters Are Blue" ... Dash
9. "Anywhere On Earth" ... Gai
10. "Always In Heart" ... Feldman

SEASON'S GREETINGS

JIMMIE LUNCFORD HAROLD F. OXLEY TOMMY REYNOLDS

Jimmie Lunceford and his orchestra at Apollo Theatre, New York, week of Jan. 1, and at Royal Theatre, Baltimore, week of Jan. 8.

Tommy Reynolds and orchestra at Flatbush Theatre, Brooklyn, week of Dec. 31, and at the Windsor Theatre, New York, Jan. 8-9-10.

Personal Direction: HAROLD F. OXLEY, 17 East 49th Street, New York

Manpower and Shellac Shortage. Plus Petrito, Running Disc Biz

Other things beside the lack of shellac and the American Federation of Musicians' strike are making the recording industry the just few months. Perhaps the most important is the shortage of shellac for production and its generally higher salaries has drawn off a considerable amount of personnel from the industry equally as vital as the shortage of material.

What, however, the industry turned out during the year approximates the same number of records as it did during 1941, which saw 120,000,000 copies of pop, race, concert and specialty music produced. That this number of platters were dispensed during 1942 is due to the frenzied production pace all music factories experienced the first four months of the year, before the WPB got its word. Even after that date sales were exceptionally big. It wasn't until the coming of fall that production began to fall seriously, and companies inaugurated the idea of eliminating new releases for weeks at a time.

This forced demanding of fresh material brought on (1) the lack of materials and (2) by the lack of manpower, gave the companies a break. All had stockpiles as heavily as possible on new releases, but they probably would have exhausted the stock by the past six days had they continued releasing fresh discs even to the point where they found it physically and materially impossible to keep up with demand. The latter was fully expended. It's figured that the majors still have enough new masters until well into the spring.

Copper and nickel, in addition to the already rationed shellac, are the materials contributing to the lag in production. Both these metals are scarce in making of masters and both are vital to record production. Shellac supplies, too, have dwindled since April, when the WPB ordered record manufacturers to use 75% less than they used the year prior. By the end of the year, the WPB ordered still further each month until during November the limit was set at 50% of what was used the corresponding month of 1941. December there was no allotment at all. For the last six months, the industry has had to fold for the duration.

The Petrito Ban
The halt called to record-making, imposed by A. J. Petrito, president of the AFM, was one of the major reasons for the industry's slump. Petrito had entered into in behalf of his musicians during the year (other was with the AFM). Petrito has long threatened to move against the free use of recordings in coin machines and on jukeboxes through the year, and on the first day of the national AFM convention in June he made his decree. By now, all coin machine operators working agree to stop running anything with disc making was curtailed for the time being. Petrito and his associates have stopped altogether, due to songs. Shapiro-Bernstein placed its new "Rose Ann of Charing Cross" into a spot on the Hit Parade without the record, but for it has not appeared on the lists of best-selling sheet music. It is too early, however, to say whether the AFM is absolutely necessary to making a song sell.

3 Top Records
Three of the year's strongest records hit its popped out of the shuffle after Petrito's decree, and strangely enough were the most distributed among the three major companies. "While Christmas," by Bing Crosby for Decca, has already surpassed

1,250,000 copies; "Praise the Lord and the Broomstick," by Kay Kyser, for RCA, reached the top five, reaching well over 500,000; and "Der Fuehrer's Face," by Spike Jones and His City Slickers, hit the top five for Bluebird (Victor). The year's best-selling personalities over the year, perhaps the most outstanding was Harry James. He topped the charts with "Swing with Harry James," No. 1 band in the country and the No. 1 record-seller, on Columbia. Key, Kate Smith, Benny Goodman, Charlie Spivak, Vaughn Monroe also took tremendous spurts, also for the same company. Jimmy and Tommy Dorsey, Woody Herman, and all the other established band names did not, although, though none had any really outstanding releases. Tommy Dorsey has the current "There Are Such Things" riding high and it's reported to have gone over 500,000.

What's in store for the record industry in the coming year? Nothing but trouble, even if Petrito rescinds his ban. Those Japs and Nazis are tougher on record production.

'IRISH EYES' APPEAL COMING BEFORE SUP. CT.

The appeal in the 'When Irish Eyes' case comes up before the Supreme Court tomorrow (Thursday). The litigation involves the highly technical question as to whether a writer may assign the renewal rights of a work before the renewal act becomes due.

Counsel for George Graft, Jr., one of the writers of 'Irish Eyes,' contends that the franchise he holds under new provisions in the copyright law is not intended to make it possible for the writer to take the value of the renewal right and assign it. He has already inserted a section barring the right of renewal of the right of renewal before the end of the 28-year term. In the case of 'Irish Eyes,' Remick, the original publisher, has assigned a renewal assignment which Graft executed. After the termination of the original copyright term, the Copyright Court decision in favor of Graft would jeopardize the value of a work of art, since their original owners made a practice of acquiring the renewal rights of their works. The court's decision in favor of Graft shortly after the time had run out on the original copy of ownership.

Inside Stuff—Music
Tin Pan Alley is observing with benign interest the interplay of human nature between the partners of a publishing firm which came into existence through the marriage of two men along, just managing to eke out a living, things within the firm were going peacefully, but now that they have arrived in the relatively big money world of Tin Pan Alley, the partnerships and inclinations has produced a decided change in the atmosphere.

A partner, who is conservative by nature, wants a goodly portion of the profits. He is content to let his partner, who has a penchant for the grand manner, talks about expansion of holdings. One partner is an orchestra leader and their managers that 'we aren't getting any more business just because of Christmas gifts, but the other demurred and won out. One is insistent on acquiring an establishment unless a catalog has intrinsic worth and can pay for itself at the buying.

Shapiro, Bernstein & Co. has paid back in similar measure the favor that the Warner Bros. music group did it last year when it (WB) turned down the offer of the firm to buy the company. The song wound up payment to WB occurred, likewise inadvertently, when S-B released "I'm Gonna Get You Where You Hide Out," the version of "Milk and Honey." Joe Lewis, turned the number over to Harmo, Inc., one of the Warner Bros. firms. "Fall in Love" has already gone 150,000 copies. It started to chart.

Shapiro-Bernstein had "Fall in Love" in the house for over a year, had paid advances and issued contracts, but it put off exploitation of the number because the firm had other songs it wanted to work on. The writers of "Fall in Love" became impatient and asked for the return of the manuscript. S-B raised no difficulties in complying with the request.

ASCAPers on the Coast are doing a slow burn because somebody refused to block the reclassification of their songs by the Copyright Commission. One of the rebel leaders is supposed to have vowed for vengeance, but the suggestion of his motives. Now it is a matter of time before the barrier will be broken by the songwriter's session.

The inevitable has happened—someone has written a song about Greenwich. Lionel Hampton, vibraphonist-maestro, is the author, and the title is "Greenlins in the Groove."

Best Sheet Music Sellers

Week Ending Jan. 2

When Lights Go Out.....CLP
There Are Such Things.....Yankee
While Christmas.....Bing Crosby
Moonlight Becomes You.....Famous
Had Craziest Dream.....BVC
Fall in Love.....Harmo
For Me and My Gal.....Mills
Praise the Lord.....Famous
Der Fuehrer's Face.....Fletcher
Sung Spangled Banner.....Miller
Dearly Beloved.....Chappell
I'm Gonna Get You Where You Hide Out.....Morris
Never Another You.....Morris
Paycock.....Chappell
Roucan Ringling Cross.....Caprio

Marijuana Ring Tied To Guitarist Brian's Arrest as Deserter

Arrest of Mrs. Ursula Parrot, writer, on a charge of having aided Mike Bryan, guitarist formerly with the "Big Boy" orchestra, to go to A. W. O. L. from an army reservation at Miami, is leading into more serious charges. Bryan, who left the Army camp in the rear seat of Mrs. Parrot's car, which was being driven by a woman, is charged with deserting to join the Japanese in N. Y. during his illegal leave and being involved in the arrest of a group of marijuana addicts.

Bryan is said to have introduced R. N. Anderson, Treasury Department Criminal Bureau agent, to the late Fred Astaire, who was then involved in a hotel room with a woman. He subsequently arranged for the arrest of the late Fred Astaire, who was then involved in a hotel room with a woman. He subsequently arranged for the arrest of the late Fred Astaire, who was then involved in a hotel room with a woman.

Bryan, widely known in the band business, is said to have played with Mack Gordon and Harry Warner to write tunes for "Imagine U" and "The Girls He Left Behind." Forthcoming musical act at 20th-Fox.

Kim Gannon and Julie Styne called "All the Way for 'Let's Face It,' at Paramount.

Freddie Rich sold his American songwriting, "Pent House," to Pine and Thomas as musical background for "The Duchess Film."

Holding Musicians, Rather Than Style Change, Maestros' Big Worry

By BERNIE WOODS

Nothing new in the way of dance band styles was unveiled during the past year—for the simple reason that the average bandleader was as busy as the proverbial one-armed paperhanger trying to keep his band in workable condition. Room for new ideas alongside all the other worries of band leading just didn't exist. The worst worry has been to get and keep competent musicians.

About this time a year ago, the more important bands that could afford abnormally heavy payrolls were making further inroads in personnel. Eight, sometimes nine brass, began appearing. Too, a fair number of bands were making plans for string sections.

One of the most expensive changes of all that. Now a band leader is lucky if he can find a full team at any specified time. And on many occasions some haven't, not because musicians were impossible to obtain, but because men were sidetracked into training on short notice, and forced to leave the band during a road tour. Frequently it's impossible to sit a chair entourage. Many a band has had to cancel dates and take to N. Y. or Chicago to reorganize.

To the larger bands this constant turnover in musicians is much more a problem than it is to smaller bands. The top bands can usually find new men quickly and easily. But they can't always find capable men. The intricate arrangements of the more expensive string and wind players and the demand for a better-than-average musician. Which explains why the 'precision band' of the past is virtually non-existent today.

Anyone who listened to the parade of outfits on the all-day Coca-Cola broadcasts from Army camps Xmas Day will get the idea. Of the string orchestras on that 12-hour show, few approached the 'ensemble feel' that the majority of them had before conscription began ridding ranks. To borrow a phrase from one leader, who recently was lathering himself with soap suds, "The more expensive the harder they had to find. Some of the guys I'm forced to listen to can't blow their noses."

This is a condition that the band leader himself can't help—and a major cause of the band business' present-day financial problems.

Insofar as the public is concerned, the band leader hasn't much to worry about. Only a minor fear of the difference between a musically good or bad orchestra. They place such personalities on pinpoints for reasons that often flabbergast people who are in the trade itself, provide of the musical experience. Nine times out of 10 they give a leader a name on the strength of one outstanding item, good or bad technically, and from then on it's the name that counts.

SHOW BIZ INCUBATOR; THE COCKTAIL LOUNGE

By HAL HALPERIN

Chicago, Jan. 3.
Show business always finds a way. Just when things look bleak, a new thing turns up to prove the public is still receptive to a new type of entertainment.

In 1933 it appeared that vaudeville was completely dead, that musicians, who had been the mainstay of the act, were being replaced by the public again make a living. Only a few headline performers and bands were left to speak, while hundreds of thousands of musicians drifted aside to the sidewalks. But with the coming of a new source of life blood for musicians, a new hope for performers. It started slowly, here to there, but it was spreading. A lounge installed a pianist to offer a little music diversion for the customer.

And from that innocuous beginning there grew a new crusade for show business. Today the cocktail lounges of the nation are among the most popular outlets for the talents of musicians and variety entertainers.

The entertainment basis of the cocktail lounge has gradually changed to a point where a big factor in its success is now the personality, where formerly it was the drinking that was of prime interest. In building a cocktail lounge the owner gives first consideration as to where and how the stage will be built, instead of how the lounge will be built. As much, if not more, attention is given to the booking agent as to the liquor salesman.

Increase of Small Units
Indication of the importance of the cocktail lounge to the musicians is the fact that the number of bands have cut down from the standard 12-men and dance band size to four and six in order to make available for the bulk of the cocktail lounges.

Employment of small musical groups is still just the beginning of the cocktail lounge trend. Already the bands are becoming smaller parts of the oldtime music industry. There are lounges in the nation already playing more than 100 pieces of musical entertainment, but are also giving room to customers genuine variety entertainment.

As the cocktail lounge grows in popularity, the stage of the cocktail lounge, and the piano player at maybe \$35 or \$40 a week. Now there are cocktail lounges

which have entertainment budgets of \$1500 to \$2000 a week, with no charge of cost to the customer. They can sit there all night with a beer or a Coca-Cola. These lounges are the new thing in show business. plenty of gamble on the large budget, but they have been, generally speaking, overlooked by the public.

After the musicians have come the popular vaudeville acts. Magicians, impersonators, monologists, fire two-acts, tap dancers, jugglers, hand-to-hand balancing acts are being placed in the cocktail lounges into great demand. Formerly they lived a hand-to-mouth existence from scattered vaude and club dates. Today the agencies have grown from one-desk items to great importance, and there are many agents and agencies which devote themselves 100% to handling talent for cocktail lounges.

It is to cocktail lounges that other branches of show business must now look to for their new faces. From the cocktail lounges come the new personalities. For the cocktail lounges today are the great proving grounds for the new talent. The success for the musician and entertainer.

Music Notes

Freddie Rich writing 20 musical sequences for Sol Lesser's 'Stage of Coney Island.'

Les Eredy composing the score for 'Coney Island' at Producers Releasing Corp.

Low Pollock collecting 'Three Little Mosquitoes,' 'In Grandpa's Beard' and 'My Little Bird' for Columbia's 'What's Buzzin' Cousin?'

Gregory Stone doing the score for 'Boy From Stalingrad' at Columbia.

Jack Schell and M. K. Jerome wrote 'Beside the River Clyde,' was song for Warner.

Lennie Hayton drew the scoring for an arranging job on 'Swing Shift Sargeant' for Columbia.

Saul Chaplin and Walter Samuels writing six songs for 'Redhead from Rio' at Columbia.

Season's Greetings

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A TOUCH OF TEXAS
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By ARY BARROSO
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"HIT PARADE OF 1943"

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HARLEM SANDMAN
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You Were Never Lovelier**
By JEROME KERN and JOHNNY MERCER

From Gregory Ratoff's Columbia Release
"SOMETHING TO SHOUT ABOUT"

**You'd Be So Nice To Come Home To
It Might Have Been**
By COLE PORTER

A BALLAD EVERYONE WILL SOON BE SINGING

Savin' Myself For Bill
By VICK KNIGHT

Now Ready—"SOMETHING FOR THE BOYS"
A Musical Comedy Produced by MICHAEL TODD

**Could It Be You
Hey, Good-Lookin'
He's A Right Guy
Something For The Boys**
By COLE PORTER

Chappell & Co., Inc., RKO Bldg., N. Y. C.

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A brand new Bob Stanley rumba, with great lyrics by Bill Friedlander

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As cute a novelty song as can be found anywhere.

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A Message of Good Cheer

1943

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IN THE NEW YEAR

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Alpert, Paulina
Althouse, Paul
Andrew Sisters
Andrini Trio
Barn Dance
Barren, Elga
Basia, Count
Batin St. Music
Baum, Kurt
Bathenquart, Jose
Bernie, Ben
Black, Frank
Block, Ray
Bones, Major
Brandwynna, Nat
Breakfast Club
Brasso, Lou
Brown, Les
Bruce, Carol
Busta, Henry
Caballero, Carmen
Calloway, Cab
Chaslin, Dave
Coast to Coast On A Bus
Coco Cola
Colmen, Emil

Contanted Hour

Courtney, Del
Crosby, Bing
Crumit & Sanderson
Cugat, Xavier
Daniels, Helene
David, Russ
Dorsey, Jimmy
Dorsey, Tommy
Farm & Home Hour
Farrell, Marie
Feld, Ben
Fields, Shep
First Piano Quartette
Frick Band Wagon
Fuhrman, Clarence
Gallichio, Joe
Garber, Jan
Garcia, Caridad
Gay 90's Ravea
Goodman, Al
Gould, Morton
Grant, Ross
Gray, Glen
Hannon, Bob
Haldi, Horace
Herman, Woody

Herrera, Serita
Hilde, Irena
Himbar, Dick
Horn & Herdard
Hutton, Les Ray
Indigo, Indiana
Jaroma, Henry
Jassan, Irene
Jasters, The
Keya, Sammy
King, Henry
King, Wayne
Kirby, John
Karn Kobblars
Kustalanets, Andra
Kuhn, Dick
Kysar, Ray
Lavallo, Paul
Lawson, Hank
Lavis, Ted
Light, Enosh
Lombardo, Guy
Long, Johnny
Lucy Strle
Lyman, Abe
Meca, Ray
Methuen Merry Go Round

Marsala, Joe
Martin, Paul
Masters, Frankie
McIntyre, Hal
Malton, James
Massner, Johnny
Miller, Glenn
Miller, Irving
Mills Brothers
Morelas, Nono
Morgan, Russ
Moylan Sisters
Musical Steel Makers
Nashua, Toni
Oliver, Eddie
Ortoge, Balan
Otero, Emma
Paige, Raymond
Parker, Frank
Pastor, Tony
Paul, Olga
Plantation Party
Powell, Teddy
Ravazza, Carl
Reichenman, Joe
Raiser, Al & Les
Ray, Alvino

Rines, Joe
Rose, Dave
St. Louis Sarameda
Santoro, Olivio
Scott, Raymond
Shields, Roy
Smith, Kate
Spanier, Mugsy
Spintley, Phil
Stetley, Bob
Steele, Ted
Stopat, Joseph
Thornhill, Claude
Three Sun Trio
Tracy, Arthur
Tucker, Orrin
Vallias, Rudy
Van Steaden, Peter
Vorhees, Don
Wald, Jerry
Wallenstein, Alfred
Waring, Fred
Warren, Ted
Wals, Lawrence
Williams, Griff
Wrigley Hour

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AVE BLUM,
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THREE GREAT SONGS FOR TODAY

THERE'S A STAR SPANGLED BANNER WAVING SOMEWHERE

By PAUL ROBERTS and SHELBY DARNELL

Dance by GRAHAM PRINCE Band by GEORGE F. BRIGGEL

Sung by ELTON BRITT on BLUEBIRD Record No. B-9000

BUDDY BOY

By E. VAN SCIVER, SHELBY DARNELL and BOB MILLER

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By WOOLCOTT D. STREET, FREDOTIS S. BUSH and ALBERT GOONE

Orchestration by R. E. Barnhart Band by R. E. Barnhart

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then **WESTWARD HO**
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Exclusive
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WHY DON'T YOU FALL IN LOVE WITH ME
From the BETTE DAVIS Film "NOW, VOYAGER"
IT CAN'T BE WRONG
MICK GORDON
RCA BLDG. - NEW YORK

VELVET MOON
"AUTUMN NOCTURNE'S" Successor
NEW RHYTHM BALLAD SENSATION
PLEASE THINK OF ME
M. WITMARK & SONS
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From "THE POWERS GIRL"
Score
THREE DREAMS
★
OUT OF THIS WORLD
★
LADY WHO DIDN'T BELIEVE IN LOVE
CHUCK WHITE
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With the acquisition of the Apr., Yellen & Bernstein coming, a real addition to the **FAMILY TREE**

RHYTHM NOVELTY
WITH 43 RICK
GIDDAP MULE
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BALLAD WITH A BEAT... THAT CAN'T BE BEAT!
EACH TIME THAT I PUFF ON MY CIGARETTE
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for

A Happy New Year

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"They turn out pulsating Latin-American music."—Malcolm Johnson, N. Y. Sun.

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Music Publishers **FRANCIS CAPANO, Pres.** Established 1937

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11 East 22nd Street
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BEST WISHES
TO

VARIETY
FOR A GENEROUS
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DICK JURGENS
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MUSIC CORPORATION
OF
AMERICA

Personal Management of



LOUIS ARMSTRONG

Featuring
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Just Completed
"CABIN IN THE SKY"
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Week January 7th
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JAN SAVITT
And His ORCHESTRA
with
EUGENIE BAIRD
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Thanks to Bob Christen-
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Opens
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FREDDIE SLACK
And His ORCHESTRA
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Currently at
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LIONEL HAMPTON
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Featuring
RUBEL BLAKELY
and LOIS ARNETTA
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"THE DARK ANGEL
OF THE VIOLIN"
•
Currently
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And His ORCHESTRA with
THE TOWN CRIERS
HAL DERWIN ROBERTA LEE
and "BUTCH" STONE
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Featured in RKO Radio's
"7 DAYS LEAVE"
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Now in 2nd Week
CHICAGO THEATRE
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TEDDY POWELL
And His ORCHESTRA
Featuring
PEGGY MANN
TOMMY TAYLOR
and IRVING FAZOLA
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Now in 10th week
HOTEL DIXIE, N. Y.
Broadcasting via NBC
and Mutual



DON BESTOR
Musical Director
Station WHN
•
Featuring
MILDRED LAW



ANDY KIRK
and
HIS CLOUDS OF JOY
Vocals by
JUNE RICHMOND
•
Just Concluded
FAY'S THEATRE, Phila.



RED NORVO
"WORLD'S BIGGEST
LITTLE BAND"
•
Now Playing
TOP HAT CLUB
TORONTO



THE
McFARLAND TWINS
Featuring
BETTY ENGELS
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Just Concluded
LOEW'S STATE, N. Y.
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Now on Theatre Tour



WINGY MANONE
And His ORCHESTRA
•
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JOE GLASER, INC.
RADIO CITY, NEW YORK, N. Y.
CIRCLE 7-0862

SEASON'S GREETINGS

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ORCHESTRAEXCLUSIVELY ON
COLUMBIA RECORDS

PERSONAL MANAGEMENT

MILTON EBBINS

WILLIAM MORRIS AGENCY, Inc.
New York—London—Chicago—Hollywood

COLUMBIA PICTURES'

"REVEILLE WITH BEVERLY"

SOON
TO BE
RELEASED

REPUBLIC PICTURES'

"HIT PARADE OF 1943"

New War Problem
Is Growing Lack
Of Instruments

One of the war-created problems of the band business, which will eventually become dangerous to the welfare of musicians and band leaders, is the lack of new and used instruments and, equally critical, the lack of expert mechanics to make repairs on those existing. No instruments of any kind have been manufactured in 10 months, and the men in better class outfits who need precision service from trumpets, saxes, etc., are already feeling the pinch.

Priorities on the metal used in the manufacture of horns has prevented C. G. Conn, Selmer, and all of the makers of instruments from continuing. These companies have already or are about to close their N. Y. branches; Selmer folded its retail outlet weeks ago and moved downtown where it is dealing only in accessories. C. G. Conn, which has had a N. Y. store for years, shutters Jan. 9, with the Baltimore outlet following suit about the same time. There are few second-hand instruments available to musicians because the Army and Navy Quartermaster Corps gets first call on them to supply service bands.

Shortage of instrument repairmen has been created by the number of such technicians who have deserted their posts to go into more essential war production, where their training in the handling of delicate jobs is invaluable. There aren't more than a half-dozen mechanics left in N. Y., in which leaders and the more busy musicians place any trust.

Repairing clarinets, saxes, trumpets and trombones, particularly reed instruments, is a delicate proposition. The reason the top fivers are so fussy is that each has his own method of fingering, and a mechanic to do a good job has to be thoroughly familiar with the individual peculiarities so as to make delicate adjustments.

According to manufacturers, the average new horn will give good service for approximately a year, after which it requires a complete overhaul. This can go on for an indefinite length of time with constantly used instruments, if they're taken care of properly.

Even so, manufacturers state that if the war lasts too long the time is not far distant when the situation will become acute.

Hugh Martin and Ralph Blane adding new tunes to "Best Foot Forward" at MGM.

BUY BONDS FOR VICTORY

SEASON'S GREETINGS

TED LEWIS

THE NEW SONG THAT WILL HAVE ITS PLACE WITH THE SONGS THAT LIVE FOREVER!

THE TULIPS ARE TALKING TONIGHT

By JIMMIE McHUGH and HERB MAGIDSON

ABC MUSIC CORP., Joe Santly, Prof. Mgr., 799 7th Ave., New York

VICTOR and BLUEBIRD Records at War



**At Home and Overseas
They Boost Morale, Provide
Relaxation and Sell War Bonds**



GLADYS SWARTHOUT BUYS RECORDS FOR MARINES. Gracious Miss Swarthout—like scores of other patriotic Victor artists—has made many gifts to the armed forces. She recently bought record libraries for a number of Marine bases, selecting all kinds of music, from boogie-woogie to Bach to bring the boys sweet memories of home.



SWEET MUSIC SPEEDS PRODUCTION. As many other Victor artists are doing, Sammy Kaye visits the Botany Mills—war production plant—bringing workers inspiring programs of popular and patriotic music via RCA Sound Systems. Daily Victor and Bluebird Records ease the load of production.



STAR SPANGLED SOPRANO. Miss Lucy Monroe, RCA Victor's director of patriotic music organizes "Sings for Victory" in defense centers from coast to coast, and makes Victor recordings of many of her stirring songs. Result—increased bond sales and stepped-up production.



RECIPE FOR RELAXING. His favorite music, on Victor and Bluebird Records unties physical and mental knots after strenuous days of war work.



MUSIC AT SEA. Thanks to Victor and Bluebird Records, sailors on ships and submarines and service men "on route" can "let down" to the music they want, when they want it.



BARRY WOOD BOOSTS BOND BUYING! Uncle Sam commissioned Corporal Tom Adeir and Sergeant Dick Uhl to write "Ev'rybody Ev'ry Payday" to stimulate bond sales. Barry Wood sings it on a Bluebird Record with such a swingy lilt, that it's already a top hit. Ev'rybody's humming it... and buying bonds! Tommy Dorsey, too, and other Victor and Bluebird artists have sold thousands of bonds on the Treasury program.



DANCING IS RELAXING TOO. In night clubs and taverns, all over the country defense workers and service men relax and dance to hit tunes, on coin machines, by top flight Victor and Bluebird bands and artists.

Keep Going with Music
Buy War Bonds Every Payday



**THE WORLD'S GREATEST ARTISTS ARE ON
VICTOR AND BLUEBIRD RECORDS**

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Eddy HOWARD

and his orchestra

*"The Band Sensation
of the Nation"*

Just Concluded **ARAGON BALLROOM,** AGAIN!
Chicago

Currently **ORIENTAL THEATER,** AGAIN!
Chicago

Opening **CHASE HOTEL,** AGAIN!
St. Louis
New Year's Eve

Returning **ARAGON BALLROOM,** AGAIN!
Chicago
April 24

COLUMBIA RECORDS

Personal Direction, W. Biggie Levin

MUSIC CORPORATION OF AMERICA

G
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NBC, CBS, Blue, Mutual Plugs

This edition of 'Variety' went to press Saturday (2). Accordingly, most playing list below is based on compilation of plugs between Saturday (26) and Friday night (1).

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, Dec. 28-Jan. 3, from 5 p. m. to 1 a. m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Brazil	Southern	34
There Are Such Things	Yankee	30
Roseann of Charing Cross	Shapiro	27
Moonlight Mood	Robbins	25
I Had the Craziest Dream—"Springtime"	BVC	24
Why Don't You Fall In Love With Me?	Harna	24
Moonlight Becomes You—"Road to Morocco"	Famous	23
A Touch of Texas—"Seven Days Leave"	Southern	22
When the Lights Go on Again	CLP	22
Mr. S by S—"Behind a Ball"	Leeds	21
So Nice to Come Home to	Chappell	21
For Me and My Gal—"Me and My Gal"	Mill	18
Please Think of Me	Witmark	16
Dearly Beloved—"You Were Never Lovelier"	Chappell	14
"I'm Getting Tired So I Can Sleep"	Army	14
"If I Cared a Little Bit Less"	Felst	13
Praise the Lord and Pass Ammunition	Famous	13

Three Dreams—"Powers Girl"	Remick	13
That Soldier of Mine	National	12
Yesterday's Gardenias	Mayfair	12
I'd Do It Again	Santly	11
White Christmas—"Holiday Inn"	Berlin	11
The Steam Is on the Beam	Crawford	10
Velvet Moon	Witmark	10
Constantly—"Road to Morocco"	Paramount	9
It Can't Be Wrong—"Now Voyager"	Harms	9
It's Getting Best of Me	Ambassador	9
Pennsylvania Polka	Shapiro	9
Starlight Sonata	BM!	9
Babble-ee Babble-o	Republic	9
Blue Skies	Berlin	8
I Wish I Wish I Wish	Marks	8
Take It From There	Miller	8
10 Little Soldiers	Lincoln	8
Manhattan Serenade	Robbins	8
There'll Never Be Another You—"Island"	Morris	8
This Is Army, Mr. Jones—"This Is Army"	Army	7
As Time Goes By	Harms	7
Hip Hip Hooray	Robbins	7
Daybreak—"Pvt. Miss Jones"	Felst	7
Everything I've Got	Chappell	6
Hip Hip Hooray	Southern	6
Paradise Valley	Atlas	6
Rose the Riveter	Paramount	6
Mumble Jumble	Ryboe	6
Daddy's Letter	Berlin	5
Just Kissed Your Picture Goodnight	Crawford	5
Weep No More My Lady	Dorsey Bros.	5
Move It Over	Santly	5
Street of Dreams	Miller	5
Sentimental Feeling	Broadway	5

*Fimulcast. *This Is the Army* publishing subd.

On the Upbeat

Jan Savitt band booked into Stanley, Pittsburgh, week of Jan. 8 and Sammy Kaye the 15th. Tony Pastor opens there Friday (1).

Wally Stoeffler orch renewed for four more weeks at Vogue Terrace, Pittsburgh. Band has been at spot a month now.

Charlie Flak, ex-bandleader, now playing trumpet with Johnny 'Sail' Davis orchestra.

Dale Harkness has signed with Music Bar, Pittsburgh, as featured pianist. He used to have his own band in that city.

Jack Leonard, former band vocalist, promoted from sergeant to staff sgt. at Fort Dix, N. J.

Herbie Kay disbanding his orchestra on doctor's orders. Will reorganize about Feb. 1 after a rest.

Mal Hallett's orch is in the Rainbow Room of the New Kenmore hotel, Albany, with Donnie Mason as vocalist.

SEASON'S GREETINGS

Our First Song For 1943—A SURE HIT!

I JUST KISSED YOUR PICTURE GOODNIGHT

Words by MACK DAVID

Music by WALTER KENT

CRAWFORD MUSIC CO.

1270 Sixth Ave., New York

1,000,000 PEOPLE IN SEVEN WEEKS AT THE PARAMOUNT!

PARAMOUNT THEATRE
TIMES SQUARE NEW YORK
BROADWAY 18700

December 29, 1942

Mr. Woody Herman
RKO Building
1270 Sixth Avenue
New York City

Dear Woody:

Such momentous events as your current engagement at the Paramount Theatre prompt me to write this note.

I know you will be happy to learn that this is the first time in the 16 years of our existence that any show has been held over for seven consecutive weeks. In the course of this record breaking run, innumerable daily and weekly records have gone by the boards. The reason simply is that approximately 1,000,000 people have seen the show.

Only a grand combination of a fine picture and a splendid stage show could have done such exceptional business.

Thanks for your cooperation. We anticipate with pleasure your early return.

Sincerely yours,

Robert M. Weitman
ROBERT M. WEITMAN
Managing Director



Woody HERMAN
AND HIS ORCHESTRA

Forthcoming 20th CENTURY FOX
FEATURE PICTURE

WAR MANPOWER COMMISSION
PROGRAM BLUE NETWORK 7:30-7:30 P.M. EDT

Currently
LIMITED THEATRE TOUR

Management-Counsel
MICHAEL L. VALLON



Exclusively on
DECCA RECORDS

It's A Close Race Now Between The Draft and Staging In Band Biz

By **SONNY DUNHAM**

(Current at Hotel New York, N. Y.)

Today you're leading an orchestra either I-A or about to be. The older and tomorrow you may not have been. The ones that can't sing well. (The ones that can already have jobs). So I played a hunch I've had in mind a long time—using a girl (Dorothy Claire) for rhythm and lovely songs and another girl (Mickie Roy) for ballads and torch tunes. One's a blonde and the other's a brunette.

A leader must act five minutes. Last week two trumpet players member of his organization suddenly announced he's on his way out. Last month our featured singer Ray leader do? First you grab a directory. You call every, tootler word to report for induction—but you ever heard of, most of 'em quick. I listened to a half-dozen have jobs. Others don't want to make crooners in a hurry. The travel. Some want too much money, young, good-looking guys were! Some are I-A and you figure there's

no sense in gambling on 'em. Others don't have the appearance. Some don't have any experience. So you ask the boys in your band if they know of draft-free musicians who are available. But most of that supply was exhausted months ago. Then you ask your pianist trying to recall the name of that kid in Portstown who said he played trumpet and wanted a chance. And wasn't there a trumpeter in Bridgeport, too? Maybe you run into a guy who says he can't wait next bet is a musicians' hangout, a street corner, a hotel lobby or a bar. Sometimes you call the trade press boys. They get around and they know who's available, who's unhappy in their present jobs, who's like. The #82 grapevine also is a straw to grab, but with conditions as they are the vine is virtually barren these days.

Some Joe makes a bright suggestion: why not hire girl musicians? "Fine, fine," you answer, "and just where do you find chicks with comparatively good musicianship. Joe's got no answer to that. Femme musicians just aren't around. Welding airplane fuselages pays more money, I guess.

Most Youngsters Not Ready

There still are plenty of youngsters around, not 18 yet, who are looking for jobs with name bands. But not one out of 20 are ready. Most of this class needs a year or two of travel with local and territorial combos and we haven't time to wait. Once in a great while you listen to one of these moppets and he blows good. "Found a terrific guy," you tell your pals. "My own discovery. He's another Bix." Then a week later the kid comes up and tell you he can't join. His mother won't let him.

I think our band is a pretty fair example of what's happening to orchestras from a personnel standpoint. We carry 15 musicians and two girl singers not including myself. And out of the 17 in the line-up last March, exactly three are still with me. They'd be gone, too, if it weren't for (1) serious physical defects or (2) the wife and young 'uns at home depending upon the paycheck. That means we've dropped 14 men at the armed services not including several others who joined us and were called later.

It's simple for a Jimmy Dorsey or Harry James to replace a drafted musician. Money does it. And brother Jimmy has a big staff to handle his personnel worries. But when you're hustling and punching without sleep to hit the top—and there are a dozen bands right now in this same category with us—you aren't in any position to scribble blank checks or bait. Or hire a big staff to handle every little detail. It's up to you, brother, and just you. I'm blowing trumpet most of the time and writing arrangements in my spare time. But I'm looking for musicians all the time. So is every other leader.

The new year certainly won't bring about relief unless the war ends. And without appearing too pessimistic it looks, from this man's standpoint, that replacing musicians and singers is going to be tougher all the time. There can be only one result of that: the quality of dance music will drop considerably. Maybe it has slumped a bit already. I'll concede it has not improved. And can't.

America's musicians are contributing much to the war effort. More than 100,000 professional AFM members are in service, most of them in a musical slot. And the good they are doing for our military and civilian morale is immeasurable. When a leader looks at things that way he feels better. Music is due for an unprecedented boom when this war ends.

But as I was saying, do you know of a couple of good trumpet players I can put to work tomorrow?

England's Quiet Music Year

London, Dec. 15.

As far as the pop music publishing industry is concerned 1942 could be charged off as a well-ordered profitable year for nearly everyone concerned. No upheavals political or otherwise—in fact, when the British Broadcasting Corp. recently threw a small brick into the placid stream by demanding the suppression of sentimental "slushy" songs—it was an almost welcome interlude to an otherwise dull business routine, but the brick wasn't big enough and the ripples soon died down.

The BBC, like many another impresario in the amusement world,

has discovered the public has its own ideas about what it likes. In the case of the theatre, variety hall and cinema, this is indicated at the boxoffice. But, the BBC being subsidized, it hasn't got quite such a guide and usually relies on letters from a small majority of the public who have more time than the average listener.

The fact remains that the backbone of the masses, including the Services, prefer their entertainment on the light side. They probably feel that getting war news on the air five times a day, as well as in the headlines of all the papers is

(Continued on page 204)

AMERICA'S ORCHESTRA QUEEN



SEASON'S GREETINGS

1942... one of our most profitable and pleasurable years... in great part due to the sincere efforts of our friend and personal manager... **CHARLES V. YATES** in association with Fredericks Bros.

Ina Ray Hutton

A band is known by the companies it keeps

HOTEL COMMODORE, N. Y.

MGM PICTURES

VICTOR RECORDS

ONE OF THE MOST TALKED OF BANDS IN AMERICA

Vaughn Monroe
AND HIS ORCHESTRA

featuring

★ MARILYN DUKE

★ ZIGGY TALENT

★ THE FOUR V's

Personal Management
MARSHARD'S

WILLIAM MORRIS
AGENCY, INC.

The First Big Hit of 1943

DADDY LETTER

IRVING BERLIN, Inc. Dave Dreyer, Gen. Prof. Mgr. 799 7th Ave., New York

And remember...

the greatest music in
the world, performed by
the greatest artists in
the world, is on . . .
Columbia Records.



CELEBRATING OUR FIRST ANNIVERSARY

We wish to extend our sincere thanks to all who have helped make Helsing's Vodvil Lounge Chicago's most outstanding and universal night spot.

That we have been so successful is due in a large measure to the efforts and cooperation of all the splendid artists who entertained our patrons during our first year.

Bill Helsing

SHERIDAN
AT
MONTROSE

Helsing's
VODVIL LOUNGE

CHICAGO
ILLINOIS

FRANK J. HOGAN, Director of Entertainment

New Year's Week Continues as Great For Bands as Record Xmas Session

(Estimates for Last Week)
Les Brown, Chicago (Chicago: 4,000; 35-55-75)—With 'Road to Morocco' (Par). Mammoth \$80,000. On second week (current session), also very big.

Jimmy Dorsey, New York (Stran: 2,756; 35-55-75-85-110)—Plus 'Yankee Doodle Dandy' (WB) at popular scale after advance price run up in the Hollywood. Hit \$74,600, breaking the all-time record here under current pit-band policy and scale. Also traveling at smash gait in current (2d) week.

Glen Gray, Boston (RKO Boston: 3,200; 44-55-75-85)—With 'Nightmare' (U) and supporting stage bill. Stout \$24,000.

Woody Herman, New York (Paramount: 2,654; 35-55-85-95-110)—With 'Hazel Scott, others, on stage, and 'Road to Morocco' (Par). Seventh week, making it first time any show has played here that long. Exceptionally strong at \$70,000.

Eddy Howard, Chicago (Oriental:

3,200; 28-33-44-55)—With 'Lady in Distress' (Col). Fine \$23,000, with New Year's eve big helping vastly. Howard's orchestra extremely popular here, and given credit for bulk of business.

Les Ray Hutton, Pittsburgh (Stanley: 3,800; 30-44-55-85)—With Marion Hutton, others on stage, and 'Washington Sleep Here' (WB). Heavy rains and floods cut into promising weeks total, so final figure was only \$19,000, not bad considering.

MacFarland Twiss, New York (State: 3,450; 30-44-55-75-99-110)—With 'My Sister Ellen' (Col) (2d run), and Jackie Miles, Milti Green, others, on stage. 'Very big \$42,000, one of best sessions ever chalked up here, and topped by few shows. Picture sales are plenty credit, though stage layout and band popular.

Tommy Tucker, Philadelphia (Earle: 2,786; 35-45-57-68-75)—With 'Whistling in Dixie' (M-G). Great \$31,000, with picture rating considerable b.o. draw.

SHAPIRO-BERNSTEIN TO APPEAL 'CAISSONS

Counsel for Shapiro, Bernstein & Co. will start the appeals machinery this week in the litigation over the song, 'When the Caissons Go Rolling Along,' which a Boston federal judge, George C. Sweeney, declared to be in the public domain. Shapiro-Bernstein has a stake of many thousands of dollars in the number and the probabilities are that, if found permissible, the issue will be taken to the U. S. supreme court.

In defending itself from S-B's infringement charges, the E. C. Schirmer Co., of Boston, had claimed that 'Caissons' author, the late Brig. Gen. Edmund Gruber, music head of West Point, failed to properly protect his copyright and that the number had lapsed into the public domain in 1930. Judge Sweeney upheld this contention. The court took the position that Gen. Gruber had not conveyed any right or title to Frederick C. Mayer, an associate of his who used the number in a U. S. Military Academy compilation, or to Shapiro-Bernstein. The number was composed in 1908.

'Caissons' was one of the patriotic numbers mentioned by Dr. James E. Maddy in his controversy with publishers over the use of their tunes in a giveaway for a nominal royalty (c).

England's Music

Continued from page 202

enough, and they would rather it was left out of the entertainment programs.

Different Music Sizes

It has been an experimental year for different sizes of piano copies, and there are now as many as five different gauges caused by the shortage of paper stocks. What the poor music seller, who has standard features for the pre-war size, thinks about it is plenty, but the publisher doesn't worry about him, figuring he is lucky to have anything to sell in these strictly rationed days.

One thing that has gone is sixpenny (12c) sheet music. Today one shilling (12c) is the recognized price and there are some who would like it to one shilling and sixpence, or even two shillings. The majority of the publishers, however, are at-

ready paying Excess Profits Tax and any increase would only go to the Government, leaving them with the possible stigma of being labeled war profiteers.

One of the biggest surprises has been the success of the 'Warsaw Concerto' by Richard Addinsell (published by Keith Prowse) which originally had its debut in a film (Dangerous Moonlight). Although it has seldom appeared in the list of best sellers, it has had a steady sale for nearly a year and has gone over the 300,000 mark in the 50c edition.

Other top songs for the year are:

'Yours' (MacMelodies).

'Russian Rose' (Irwin Dash).

'St. Mary's in the Twilight' (Campbell, Connelly).

'That Lovely Week-End' (Bradbury Wood).

'Roses O'Day' (Chappell).

'What More Can I Say' (Cine-phonie).

'Elmer's Tune' (Francis, Day & Hunter, Ltd.).

'White Cliffs of Dover' (B. Feldman & Co.).

'Concerto for Two' (Peter Maurice).

'Ma, I Miss Your Apple Pie' (Irwin Dash).

'Apple Blossom Time' (Francis, Day & Hunter, Ltd.).

'I Know Why' (Sun Music Pub. Co.).

'Chattanooga Choo Choo' (Sun Music Pub. Co.).

'Sailor With the Navy Blue Eyes' (Campbell, Connelly).

'Whistler's Mother-in-Law' (Southern).

'Madeline' (Campbell, Connelly).

'Deep in the Heart of Texas' (Southern).

'How Green 'Was My Valley' (Peter Maurice).

'Miss You' (Campbell, Connelly).

'Anniversary Waltz' (Chappell).

'Don't Sit Under the Apple Tree' (Sun Music Pub. Co.).

'Jealousy' (Lawrence Wright).

'You're Mine' (Francis, Day & Hunter, Ltd.).

'Three Little Sisters' (Campbell, Connelly).

'One More Kiss' (Peter Maurice).

'Jingle Jangle' (Chappell).

These are not placed in the order of merit so far as sales are concerned, but in the period of the year. The list again shows a big percentage of American songs—with only one ('Jealousy') of Continental origin.

ONE OF THE BIGGEST HITS OF 1942

And We Are Confident It Will Continue in
Popularity for 1943

WHEN THE LIGHTS GO ON AGAIN (ALL OVER THE WORLD)

By Eddie Seiler, Sol Marcus and Bennie Benjamin

CAMPBELL, LOFT AND PORGIE, INC.

1619 Broadway, New York

SAILING THE HIGH SEAS TO HITDOM CAPTAIN KID

A Timely Novelty Ballad. Words by MITT ROBERTS—Music by KENNY LINCKY and KENNY ROBERTS. "CAPTAIN KID" WRITTEN, MUSIC, PHONOGRAPH RECORD BY A-1 MUSIC PUBLISHERS OF AMERICA

360 Fifth Ave., Suite 302, New York, N. Y. Phone BR 9-3238

Three Songs To Start The New Year Right!

THAT SOLDIER OF MINE

TONIGHT I'M GONNA

SEE BABY

THREE TERRIFIC GUYS

NATIONAL MUSIC CORP.
580 Fifth Ave. New York

Sid Lorraine
Gen. Mgr.

Walton Goldman
President

DAVE BERNIE, Prof. Mgr.

NAT DEBBIN OAKLEY HALDEMAN MAX LUTZ

THE COMING NUMBER ONE TUNE 'The Lana Turner Blues'

BILLY HAYES—CHARLES GUNTHER

RAVED ABOUT IN THE NEW YORK NEWSPAPERS

TALKED ABOUT IN THE MUSIC TRADE

JOBBERS: Taking orders for Sheet Music ready soon

PROFESSIONAL COPIES AVAILABLE

CHARLES GUNTHER PUBLICITY MUSIC PUBLISHER
BMI 1674-BROADWAY, NEW YORK CITY

HEAR KATE SMITH

PREVIEW NICK KENNY'S LATEST

THERE'S A RAY OF SUNSHINE (JUST A CLOUD AWAY)

Under the Supervision of TED COLLINS
Coast to Coast for 'Jello', Friday, 8 P.M. EWT, Jan. 8—C.B.S.

HAPPY TO ANNOUNCE THE SIGNING OF NICK AND CHARLIE KENNY TO A TWO-YEAR CONTRACT TO WRITE EXCLUSIVELY FOR MY COMPANY. ABNER SILVER.

LINCOLN MUSIC 1619 Broadway, New York Phil Kornheiser, Prof. Mgr.

**BUY WAR BONDS
FOR . . . —**

GUY LOMBARDO

AND HIS ROYAL CANADIANS

NOW AT

ROOSEVELT HOTEL

NEW YORK



TREASURY HOUR



DECCA RECORDS



Exclusive Management

MUSIC CORPORATION OF AMERICA

LONDON • NEW YORK • CHICAGO • SAN FRANCISCO • LOS ANGELES • BOSTON • PITTSBURGH • PHILADELPHIA • RICHMOND • WASHINGTON

*To the thousands of musicians
serving America and Canada
on the fighting fronts and at home*

May God Bless You All!



James C. Petrillo

OPEN LETTER TO THE AMUSEMENT AND RECREATION DIVISION

Chicago Commission On National Defense

CHEZ PAREE

December 7, 1942.

Gentlemen:

On this December 7, the first milestone in the war of liberation in which the amusement industry has been engaged, as part of the national effort, we would like to once again rededicate our organization and ourselves to the cause which has required all of our efforts in the past year and will call for more sacrifices in 1943.

We have been most glad to be part of the noteworthy activities of show business and to have assisted in the spearheading of the National Bond Drive which was such an outstanding success last September.

It has been a privilege and pleasure to have been associated with the various committees listed in this advertisement and we take this opportunity to publicly thank each individual member for the cooperation they have given us in fulfilling our desire to make the Chez Paree part and parcel of the Chicago war effort.

Sincerely yours,

MIKE FRITZL.

JOE JOACOBSON.

We are proud to be members of the Amusement and Recreation Division of the Chicago Commission on National Defense . . . Office of Civilian Defense . . . Sixth Corps Army Area . . . Ninth Naval District . . . Red Cross Drive . . . Army Emergency Relief Fund . . . Navy Relief Fund . . . United Nations War Relief.

GREETINGS from
all stops . . .

BELLE BAKER



★ THE BOWERY—DETROIT
Booked for Two Weeks
Held Over

★ KASSES—TOLEDO
For Two Weeks

★ MAYFAIR—BOSTON
For Two Weeks

★ EL MOROCCO, MONTREAL
For Two Weeks

★ 21 CLUB, BALTIMORE
For Two Weeks
Held Over

★ GLEN CASINO—BUFFALO
For Two Weeks

★ GRAY WOLF TAVERN
SHARON, PA.
For Two Weeks

★ SWAN CLUB — PHILADELPHIA
FOR TWO WEEKS AND HELD
OVER FOR SIX.

★ RETURN ENGAGEMENT
WITHIN FOUR MONTHS
TO MAYFAIR CLUB,
BOSTON. OPENING JAN-
UARY 7TH.

MILT BRITTON

and

AMERICA'S CRAZIEST ORCHESTRA

Personal Management: CHARLES V. YATES



SEASON'S GREETINGS

and may the new year bring
the fulfillment of every bright
promise of early victory and
happy peace.

THE THREE SCAMPS

DAL MILLER JAY FALLON ED MacDOWELL
U.S. Coast Guard Bermuda Air Base U. S. Army

Management—M.C.A.

SEASON'S GREETINGS

FRAKSON

THE MAGICIAN COMEDIAN

9th Return Engagement

WALDORF-ASTORIA
New York

MUSIC CORPORATION OF AMERICA

Season's Greetings

JERRY BERGEN

Now Rehearsing With
"Ziegfeld Follies"

Direction: WILLIAM MORRIS AGENCY

Heartiest Well Wishes
to **VARIETY** from The
Greatest Show On Earth

RINGLING BROS
AND
BARNUM & BAILEY

Season's Greetings

from

SOPHIE TUCKER

BOOKED SOLID in night clubs from coast
to coast . . . June, 1942 to 1943

TED SHAPIRO
Still with me.

WILLIAM MORRIS AGENCY
Still booking me.

GREETINGS



TO ALL

We are proud to have been privileged to use our endeavors and equipment and to furnish the services of our artists in an all-out effort to co-operate in the sale of stamps and bonds and to assist in recruiting for the Army and Navy.

*Novelty Acts and New Features
for Fairs, Expositions, Parks
and Indoor Circuses Contact
Us at Once.*

BARNES-CARRUTHERS

FAIR BOOKING ASS'N, Inc.

PHONE: FRANKLIN 1561

121 NORTH CLARK ST., CHICAGO, ILL.

SEASON'S GREETINGS

Only with such great talents as Hazel Scott, Teddy Wilson, and Zero Mostel could Cafe Society have become the national institution that it is today. I am happy to be associated with them.

Barney Josephson



HAZEL SCOTT

... pianist-vocalist, Cafe Society Uptown (4th year), also in Columbia's forthcoming picture: "Something To Shout About", heard on Decca Records, just finished participating in 7th record-breaking week at Paramount, New York. . . .

and
**VICE VERSA GOES
DOUBLE FOR US**



TEDDY WILSON

Pianist Composer **TEDDY WILSON** and his orchestra at Cafe Society Uptown, Columbia Recording Artist, also in picture: "Something To Shout About".

Press Representative, **IVAN BLACK**



ZERO MOSTEL

... "Outstanding New Male Star of the Year"—Motion Picture Daily (Annual Poll), starred on Blue Network, soon to be seen in M.G.M.'s "Du Barry Was A Lady". . . .

*Always Fair and Friendly
To the Performer*

(ASK THOSE WHO'VE WORKED HERE)

LEON & EDDIE'S

NEW YORK CITY

*Wishing Everyone As Much Success in the New
Year As We've Enjoyed During the Past Fourteen.*

Best Wishes of the Season

SAMMY WALSH

**MON PAREE
NEW YORK**

Direction

WILLIAM MORRIS AGENCY

New York—London—Chicago—Hollywood

GREETINGS

GINGER HARMON

America's Number 1 Jitterbug Singer

Now Playing **CAPITOL THEATRE, Washington**

Direction **FREDERICK BROS. ARTIST CORP.**

CHAS. V. YATES

Nouveau Riche

Continued from page 207

of nocturnal diversification. Traditional Thursday and Sunday dine-out habits exceed everything in the past. If the war news is good, some Mondays and Tuesdays are bigger than the pre-Pearl Harbor Saturdays used to be.

The provincials, when migrating to Gotham, seem to throw the rub-bands away for their night of whoopie. The famed boites like the Stork have had to put their tines out to the gutter, using the support of their fancy canopies to brace the ropes and thus ease the milling traffic.

The mass-capacity Broadway spots, especially where the emphasis is on girl shows—for that seems to get them, whether in or out of uniform—have done consistently well.

Right now the spectre of possible curfew and even prohibition, always a wartime hazard, especially when the pseudo-welfare of the men in uniform is concerned and is employed by the bluesmen as a clarion call, is still another problem. Wisely, the spots themselves are trying to police it by controlling those greedy side-street bars and taverns suspected of rolling drunks (in or out of the service), or of being clip joints.

Shortage of Acts

Talent continues, per usual, to be a problem. Acts are enjoying a bull market. Attractions are few. USO-Camp Shows, Inc., has siphoned so much itinerant variety talent for the Army camps that it's created newer and fancier values for what's left, especially if the other side of SA.

Bands have gone Hollywood or to the wars. Their road tours curtailed by ODT priorities and their jukebox builder-upping curtailed by Petrillo, the bands that are left for hotels and other spot engagements are in a class by themselves for headfice. But there aren't enough of them, with result the first floor show vogue is taking a com-

back. This is being embellished by other wrinkles of supply by written numbers and semi-vaudeville qualities to bolster the talent.

As for 1943—it should be socke.

Happy New Year

Mitzi Green

Personal Direction

WM. MORRIS AGENCY

SEASON'S GREETINGS

BOB EVANS

and

JERRY O'LEARY

Exclusive Management

EZ KEOUGH

203 North Wabash Ave., Chicago

GIBBY'S

Meeting Place of Celebrities

Entire Second Floor

192 North Clark St., Chicago

Luncheons . . . Cocktails . . . Dinners and Suppers

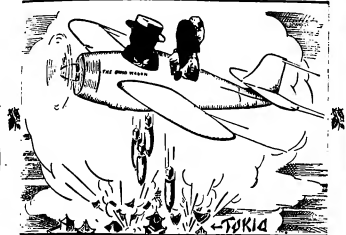
Season's Greetings

FROM THE OUTSTANDING INDEPENDENT AGENCY

ARTHUR FISHER AGENCY

SEELWYN THEATRE BLDG.
NEW YORK
Mkaynt 9-8535

SEASON'S GREETINGS and all good wishes



"We're flying HONOLULU on the way down BOMBERS on the AXIS!"

RAUL and EVA REYES

Personal Representative: WM. KENT

SEASON'S GREETINGS

**BERRY
BROTHERS**Now Playing "SHOW TIME"
BROADHURST THEATRE, NEW YORKPersonal Direction:
SAM BURKE
Irving Mills Office

Season's Greetings

JACK DURANT

GREETINGS

GERALDINE DUBOIS(GERALDINE AND JOE)
with TED LEWIS"A fiery little personality warbler."
Scho—VARIETY.**DON JULIAN AND MARJORI**Send Greetings to All Their Friends in the East
and Announce They Are Currently at**THE BAL TABARIN**
SAN FRANCISCO, CAL.A Joyous and Victorious New Year
From**TOMMY SACCO**

162 No. State St.

(Theatrical Mart)

CHICAGO

**CO-OPERATING
100% With the War
Effort of Show-
business**We are proud to be
members ofAmusement and Recreation Division of
the Chicago Commission on National De-
fense . . . Office of Civilian Defense . . .
6th Corps Army Area . . . 9th Naval Dis-
trict . . . Red Cross Drive . . . Army Emer-
gency Relief Fund . . . Navy Relief Fund
. . . United Nations War Reliefs.

The Smerling Brothers

**CONFECTION
CABINET
COMPANY**I'm happy to be
part of show-
business and its
WAR EFFORT!**LEE
SLOAN****CHICAGO**Member of the Executive Board
Amusement and Recreation Di-
vision, Office of Civilian De-
fense, Chicago Commission on
National Defense.

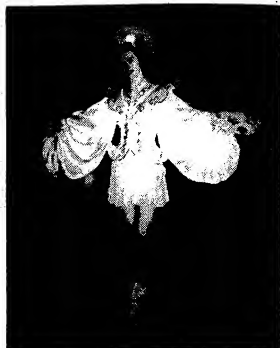
GREETINGS FROM

EDWARD SHERMAN AGENCY

LAWRENCE GOLDE
General Booking Manager

PARAMOUNT BUILDING
NEW YORK

CALIFORNIA BANK BUILDING
BEVERLY HILLS, CALIF.

**ADELE INGE**

Recognized by Experts from Coast to Coast as
The Greatest Free Style Skater of All Times
The originator of more spectacular feats than any other
skater many of which, as far as is known, have never been
duplicated

Now Starring
Fourth Consecutive Season
The Terrace Room of the Hotel New Yorker, New York
A Top Ranking Ballet Dancer
Highest Paid Juvenile Skater in the World

Always cooperating with everybody in show
business and handling first line talent.

★
PAUL MARR
★

—and cooperating 100% with show business in its
great war effort.

54 West Randolph Street
Chicago, Illinois

**12 Buff. Niteries
Lose 'Eve' Acts
In AGVA Row**

Buffalo, Jan. 3.
Over 100 members of American
Guild of Variety Artists walked out
of 12 Buffalo night clubs on the last
day of the year, leaving them without
New Year's eve floor shows.
They refused to return until a full
agreement between the Guild and the
Niagara Frontier Night Club
Owners Assn. had been reached.
Professor Maji, national AGVA
representative, stated the walkout
was forced upon the performers be-
cause the owners had set up an in-
dependent booking office in Buffalo
to fight AGVA. The city's three
largest clubs, Chez Ami, Glen Park
Casino and Comco, which do not be-
long to the association, and three
others, Grogan's, Kaufman's and
Frank's, which book through ac-
credited AGVA agents, were not af-
fected.

Anthony Battaglia, president of
the owners assn., admitted that an
independent booking office had been
established, but explained this was
necessary because 35% of the mem-
bership had been placed upon the
AGVA unfair list and were forced
to book independently to secure
work. He stated further that the
Owners, which represents 80% of
the night clubs in western New
York, had assisted Maji in orga-
nizing the AGVA upon his promise
to settle all differences by arbitra-
tion, which he now allegedly refuses
to do. Battaglia further claimed no
notices were sent to members by the
Owners before placing them on the
unfair list and declared that the
Owners had met all AGVA demands
and established working conditions
far above the Guild's standard. He
characterized the walkout as an at-
tempt to wreck up the association.

**Turns 10% of Minimum
On Eve Over to Red Cross**

Minneapolis, Jan. 3.
Hotel St. Paul Casino, one of the
leading Twin City supper clubs,
turned over 10% of its New Year's
eve \$5 minimum per person to the
Red Cross Casino. Advertisements
stated that of the \$5, \$1 was for en-
tertainment, \$3.50 for food or bever-
age (patrons could order as they
pleased to that amount) and 50c for
the Red Cross.

LEONARD

GAUTIER'S
Famous
BRICKLAYERS

NOW PLAYING
RADIO CITY MUSIC HALL

Thanks to **MR. LEON LEONIDOFF** By Arrangement
MR. CLIFFORD FISCHER

A Happy New Year to All

Personal Direction—MEYER B. NORTH

SEASON'S GREETINGS

Samuel H. Stiefel

FAY'S THEATRE, Philadelphia
ROYAL THEATRE, Baltimore

BUY WAR BONDS

HAPPY NEW YEAR

FLORENCE HIN LOWE
LOEW'S CAPITOL, WASHINGTON, D. C.

Booked by MILES INGALLS

GREETINGS FROM

LICHTMAN THEATRES

WASHINGTON, D. C.

BUY WAR BONDS

BUY VICTORY BONDS

TOY and WING

YOUTHFUL CHINESE
DANCE STYLISTS

CURRENTLY 7th WEEK
with **CHICO MARX ORCH**
BLACKHAWK CLUB, Chicago

WM. MORRIS AGENCY
Keep 'Em Flying and Winning

*Season's Greetings***BONNIE
BAKER****1942 --- 1943**September—Tower's Theatre,
Kansas City, Mo.September—Stanley Theatre,
Pittsburgh, Pa.October—State Theatre, New
YorkOctober—Earl Theatre, Phil-
adelphia, Pa.(Also guest on Fred Allen's
Texaco)October—RKO Colonial, Day-
ton, O.November—Capitol, Wash-
ington, D. C.November—Temple Theatre,
Rochester, N. Y.November—National Theatre,
Louisville, Ky.November—Circle Theatre,
Indianapolis, Ind.November—Palace Theatre,
Ft. Wayne, Ind.December—Palace Theatre,
Columbus, OhioDecember—Palace Theatre,
Cleveland, OhioDecember—State Theatre,
Hartford, Conn.December—RKO Theatre,
Boston, Mass.December—Plymouth Thea-
tre, Worcester, Mass.*Opening January 15th
Through February 1st
(Two Weeks)***HIGH HAT CLUB
ST. LOUIS, MO.**Personal Management, **FREDERICK BROTHERS****ORIENTAL****AMERICA'S LARGEST INDEPENDENT
THEATRE**

Presenting the nation's leading artists, in person . . .
Known to Chicago showgoers as the home of
top name bands and acts

**No Name Too Big...No Star Too Bright...Write or Wire****BUY WAR BONDS****BENNY FIELDS****Me Too...****BLOSSOM SEELEY**Exclusive Management
WM. MORRIS AGENCY

SEASON'S GREETINGS

PEGGY AND MORO

Featured In

"PRIORITIES OF 1942"

Now In Its 10th Month

SEASON'S GREETINGS

AL GORDON

In "Going to the Dogs"

WEEK DEC. 24th, TEMPLE, ROCHESTER
WEEK JAN. 1st, LYRIC, INDIANAPOLIS
WEEK JAN. 15th, Opening HURRICANE, N. Y.
(For Indefinite Run)

Exclusive Management, HATTIE ALTHOFF

C.R.A. Artists, Ltd.

GREETINGS

CLIFFORD C. FISCHER

JIM WONG TROUPE

ALWAYS WORKING
OPENING JANUARY 14th
4 Weeks

ROOSEVELT HOTEL, New Orleans

HAMID-BEH MORTON Indoor Circus

Personal Direction HATTIE ALTHOFF

C.R.A. Artists, Ltd.

SEASON'S GREETINGS

PAUL BARRON

And HIS ORCHESTRA

Now Playing SAVOY PLAZA HOTEL, New York

CLUB HI-HAT

ST. LOUIS

PLAYING THE
NATION'S BEST
ATTRACTIONS

•

Booked Exclusively by

EZ KEOUGH
203 No. Wabash Ave.
CHICAGO

A LONGER
RUN THAN

LIGHTNIN

ABIE'S IRISH ROSE
TOBACCO ROAD!

Jimmie Rodgers
SAWDUST TRAIL

* BOBBY HEATH

* JULIA GERITY

Singing Your Blues Away

* 4 Little White Pianos

156 WEST 41TH ST.
NEW YORK CITY

I'm taw-kin' bout the
KORN KOBBLEERS

I'm taw-kin'
bout the
KORN
KOBBLEERS



AND SO IS EVERYBODY ELSE

Do I have to tell you what is the novelty entertainment sensation of the season? So all right ... so I was lucky when I signed 'em up months in advance. So I was lucky when I picked me out a spot opposite the Gordon for my fancy saloon. So I'm lucky to be alive. So are you! So a Happy New Year to you. Come over and see me sometime, and hear them KORN KOBBLEERS and the rest of our non-stop show. The show ain't bad either.

Got Rogers
ROGERS CORNER

ROGERS CORNER
203 N. WABASH ST. CHICAGO
ONE WAGON 10-1145 GARDIN

Season's Greetings

RUTH CLAYTON

Singing Star of Jack Lynch's

WALTON ROOF
Philadelphia

New in Her 14th
Consecutive Week

Personal Direction

LOU WEISS

Standard Amusement

1407 Broadway, N. Y.

ALL OUT FOR

V

(Victory and **VARIETY**)

★

JONES, LINICK & SCHAEFER

McVICKERS THEATRE

CHICAGO, ILLINOIS

GREETINGS

JEAN LeSEYUEUX

Producer

For EARL CARROLL and HURRICANE, New York

Booked by MILES INGALLS

Season's Greetings

MARGIE HART

Direction FREDERICK BROS. ARTIST CORP.
CHAS. V. YATES

SEASON'S GREETINGS

To All

LIME TRIO

Direction: JACK DAVIES

CHARLES H. ALLEN AGENCY

SUITE 2206

1270 Sixth Ave.

CIR. 7-4124

New York City

GREETINGS

**HARRY "Woo Woo"
STEVENS**

America's New Personality

NOW FEATURED IN U.S.O. CAMP SHOWS

Booked by MILES INGALLS
Associate, JOE FLAUM

GREETINGS

LESTER COLE
And **DEBUTANTES**LINDA NEWLIN—CATHARINE COON
MARJORIE CHANDLER—LOUISE BAILEY
ADELE ADAIR—ISOBELL RYANBooked by MILES INGALLS
JOE FLAUM, Associate

SEASON'S GREETINGS

PADDY CLIFFNOW APPEARING BOWERY, DETROIT
OPENING JAN. 11th, Hollenden, ClevelandBooked by MILES INGALLS
Associate, JOE FLAUM

GREETINGS

LEE ILOMAY
SIMS and BAILEYAnd Their
INTERNATIONAL MUSICCurrently GOLDEN GATE THEATRE,
SAN FRANCISCO, for Three Weeks

Thanks to MILES INGALLS, BERT LEVEY

HOLIDAY GREETINGS

A. J. CANTU

NOW WALTON ROOF, PHILADELPHIA

Booked by MILES INGALLS
JOE FLAUM, Associate

SEASON'S GREETINGS

LEON FIELDSBooked by MILES INGALLS
JOE FLAUM, Associate

HOLIDAY GREETINGS

GALI GALI

ON TOUR

Second Year EARL CARROLL'S VANITIES

Booked by MILES INGALLS
JOE FLAUM, Associate

GREETINGS FROM

DONN ARDENProducer of shows at Latin Quarter, Boston
Hotel New Yorker, N. Y. C.
Mayfair Club, Boston
Netherland Plaza, Cincinnati
Direction of MILES INGALLS

SEASON'S GREETINGS

SLATE BROS.

With FAY CARROLL

ON TOUR

GEORGE WHITE'S SCANDALS

Booked by MILES INGALLS

GREETINGS

SARA ANN McCABE

EL MOROCCO, MONTREAL

Booked by MILES INGALLS

**Madame KAMAROVA and
Mons GEORGES KAMAROFF**
PRODUCERSLATIN QUARTER, NEW YORK AND MIAMI
FOR LOU WALTERS
Booked by MILES INGALLS

HAPPY HOLIDAY

KEITH CLARKBooked by MILES INGALLS
Associate, JOE FLAUM

GREETINGS FROM

HOLLYWOOD CO-EDSBooked by MILES INGALLS
JOE FLAUM, Associate

HAPPY HOLIDAYS

JACK HOLST and MILADYBooked by MILES INGALLS
JOE FLAUM, Associate



GREETINGS TO THE SHOW WORLD

From the

ATLANTIC CITY STEEL PIER 46th Year

The Showplace of the Nation
FRANK GRAVATT
(President)

'Ice Follies' Admish by Bond Realizes 3006 in Philly for 1 Performance

Philadelphia, Jan. 3. The 'Ice Follies,' playing the Arena here on a four-week date, gave a performance last Wednesday (30) afternoon for which admission was the purchase of war bonds. Total was \$300,000 for the showing, bond drive being in association with local station KWT. Among those present were 50 men who were on the U. S. S. Boise, cruiser which figured in a South Pacific naval victory recently. They were the guests

of the Shipsteads and Johnson, producers of the icy. Certificate for distinguished service was presented to the ice-skating showmen from the Treasury Department, signed by Secretary Morgenthau. Same award went to Pete Tyrell, manager of the Arena. Understood a flying fortress will be named in honor of the ice show.

Prof. Leads Industry Show
Saskatoon, Sask., Jan. 3. J. W. G. MacEwan, professor at the University of Saskatchewan, was elected president of the Saskatchewan Industrial Exhibition, Ltd., to succeed J. H. Warren. Sid W. Johns continues as secretary-manager, and A. D. Munro as honorary treasurer. Vice-presidents are L. F. Bromham and Carl Palmer.

Burley to Vaude

Des Moines, Jan. 3. The Casino here, which staged burlesque shows for the past 14 weeks, is changing to vaudeville-revue type of show designed for the family trade. Headlining on the new policy is Drago, mentalist. A line of chorus girls, singing and dancing specialties, and comedy acts complete the stage presentation, plus two pictures. Program will be changed weekly.

RCAP Deal Nixes Fair
Edmonton, Alta., Jan. 3. The Edmonton Exhibition Association decided to take no action on a request by managers of other Western Canadian Class A fairs to hold a summer show in 1943. Fair grounds are now being used by the RCAF. Air Force officials said it would be impossible to make arrangements for holding a fair next summer.

TIME MARCHES ON!

After three consecutive years at Billy Rose's Diamond Horseshoe. Now Fifth Month Camel Caravan Unit now playing for our service men all over the U.S.A.

CLYDE HAGER

THAT'S ALL BROTHER

Direction: WILLIAM MORRIS AGENCY

JOHNNY LEONARD

NOW TOURING WITH

"HELLZAPOPPIN"

U.S.O. UNIT

 Management
FREDERICK BROS. ARTISTS CORP.
CHARLES V. YATES

SEASON'S GREETINGS

ROSS SISTERS

 CURRENTLY EARLE THEATRE
WASHINGTON, D. C.

 with Special Greetings and Many Thanks to our agent,
CHARLES YATES

Direction: FREDERICK BROS. ARTISTS CORP.

Dave Wolper
wishes
All His Friends
A VICTORY
1943

HURRICANE
BROADWAY AT 49TH ST.

Betty TANNER
and
Buddy THOMAS
A Boy and His Dancing Doll

 Direction
HATTIE ALTHOFF
Consolidated Radio Artists

THE THEATRES OF THE STARS.

Marcus LOEW BOOKING AGENCY

GENERAL EXECUTIVE OFFICES
LOEW BUILDING ANNEX
160 W. 46th St., N.Y.C. - BR 9-9700

J. H. LUBIN
GENERAL MANAGER
JESSE KAYE
BOOKING MANAGER

Sincere wishes for a

HAPPY NEW YEAR

Billy Rose

BILLY ROSE'S DIAMOND HORSESHOE

In the Hotel Paramount • New York

 46th Street Just West of Broadway
New York



Season's
Greetings

BUY
WAR
BONDS

CAROL BRUCE

★★★★

OPENED JAN. 5

PERSIAN ROOM

HOTEL PLAZA, New York

★★★★

Broadcasting Every Tuesday Nite, 8:30-8:55 EWT. With
AL JOLSON—For COLGATE-PALMOLIVE-PEET

Season's
Greetings

DAVID P. O'MALLEY

140 NORTH DEARBORN STREET
CHICAGO

Associates:
RAY LYTE
DORIS HURTING
JOHN T. MULLANEY

GREETINGS

THE BLANCHARDS

NOW... ALCAZAR THEATRE
SAN FRANCISCO

for Four Weeks

Booked by MILES INGALLS

HOTEL SHERMAN CHICAGO

Has always been... and
is a part of show-business.

In complex times, in the
face of war conditions we

are trying to do
our best for our
many friends, as
well as assisting
the war effort in
every way possible.

We are proud to be
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ERNEST BYFIELD-FRANK BERING

Season's Greetings

HIPPODROME THEATRE

BALTIMORE, MD.

Booked by EDDIE SHERMAN

BUY WAR BONDS

IZZY RAPPAPORT
TED ROUTSON
BERNIE SEAMAN

*With Showbusiness
In Its War Effort!*

Bert Wheeler

Playing Camps and
Navy Bases Between
Shows of Priorities
of 1942

**"MEET ME AT
THE ASTOR"**

NEW COLUMBIA ROOM
Luncheon from \$1 - Dinner from \$2
Dancing of dinner and supper
BOBBY PARKS
and His Orchestra

THE BAR-CAFE
Luncheon from 99¢
Dinner a la Carte
Circle 6-6666

BROADWAY COCKTAIL LOUNGE
Dance to the Latest Tunes, Beer & Supper
DICK KUNN
and His Orchestra
Never a cover charge

THE HUNTING ROOM
Outstanding Times Square
Luncheon a la Carte
Dinner from \$1.75

**HOTEL
ASTOR**
TIMES SQUARE

NARCOTIC RAP VS. DETROIT NITERY

Detroit, Jan. 3.

Police of the narcotics squad here raided the Fontenac Club, downtown nitery, last week and arrested five members of the male chorus for the sale and possession of narcotics. Ralph H. Oyler, district supervisor of the Federal Bureau of Narcotics, reported that marijuana was recovered at the club and in the room of one of the men. Those arrested were Paul P. Nance, Ward Kelly, William Adams, Bob Pridoon and Donald E. Weiss.

The arrests were made following direct sales to the narcotics agents, police said.

FEHR, ONCE HEAD OF ORPHEUM CHAIN, DIES

Herman Fehr, one of the vaudeville tycoons of the bygone era of the Meyerfelds, Martin Beck's and the Kohls, died Thursday (31) in Milwaukee. He was 77.

For the past 22 years Fehr had been a banker, but from 1906 to 1920 he figured prominently in the organization of the Orpheum vaudeville circuit with Morris Meyerfeld, Jr., who died in 1935 at 80; Martin Beck, Kohl & Castle. Of that group, none is alive today.

Fehr was a practicing lawyer for 10 years previous to his incursion into the vaude business in 1906. In the next 14 years was written some of the most exciting, and perhaps sordid, pages in vaude history, with the organization of the Orpheum circuit entailing more in the way of arbitrary acquisitions of theatres than it did on actual purchases.

Announcement

DAVE formerly of Dave's Blue Room wishes all his friends a Victorious New Year and announces that he is now in charge of and will be glad to welcome his friends at

DAVE'S ROYAL ROOM

"Where Broadway Meets New York"

at the
PARK CENTRAL HOTEL
7th Avenue at 56th Street

PART OF THE NATION'S "ALL OUT" WAR EFFORT

CO-OPERATING 100%

MORT H. SINGER THEATRES

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NICK LUCAS AND HIS GUITAR

Management

GENERAL AMUSEMENT CORP.
NEW YORK CHICAGO HOLLYWOOD CINCINNATI

THE USUAL HOLIDAY GREETINGS

FROM

LITTLE JACKIE HELLER

BREAKING ALL RECORDS AT
LATIN QUARTER—CHICAGO

A HAPPY AND VICTORIOUS NEW YEAR
"BE A BOOSTER"

FOR

MILTON SCHUSTER

BECAUSE MILTON SCHUSTER IS YOUR BOOSTER
127 North Dearborn St. CHICAGO, ILL.

LEW PARKER

Happy New Year to Everybody
excepting
HITLER
HIROHITO
and my agent

p.s.—Mussolini doesn't count.

Direction
CHAS. V. YATES



Thank you for the success of the season's greetings to the Bookers, Night Club and Theatre Owners and Operators and the entire Staff of Variety all of whom have made this past season so very successful for me.

Wm. Blakstone
Hollywood Greetings

to the Bookers, Night Club and Theatre Owners and Operators and the entire Staff of Variety all of whom have made this past season so very successful for me.

CURRENTLY

PERSONAL MANAGER: RONALD ARON GORDON
DIRECTOR: FREDERICK ORR, ARTIST CORP., N. Y. C.

nan Blakstone proves as gorgeous and unique as ever. A past mistress of wit, wit and dandy delightful double entendres, she has that rare ability to concentrate almost over multiple places at once—almost private for the sophisticates combined with the common touch of a broader popular comedy. Costuming is tastefully classic, she's very much still the lively and lovely nan Blakstone.
—H. F. Siver, from The Billboard, Dec. 19, 1942.

Season's Greetings
from

**NATIONS
HILS**

**TOP
HOR**

**GROSSER
GRANLUND**

Three Consecutive Years at the Famous
Florentine Gardens
HOLLYWOOD

In Association with Owner FRANK BRUNI
Following Four Years at Hollywood Restaurant
New York

Four Years at Paradise, New York

Florentine Gardens, with N.T.G. and His
Show, Plays to More People Than Any
Cabaret Restaurant in the World

buy
more
more
and
more
Bonds
!
Hildegarde

Lambs' Lift For Soldiers

If the stage is to be turned into a disorderly resort—why not cut the scale and make it a \$2 house?

Action was taken on the complaint of D. D. Feldman, Texas oilman, who claimed that Lang had fraudulently secured Feldman's interest in the show. Feldman charged that Lang wrote to him last March when the show was playing San Francisco, stating the show was a failure and that a third party "who was in-

When Lang was in N. Y. recently, he said that at that time he and Al Rosen presented the comedy, they really thought it was a floperoo. Lang turned producer with a baseball play, 'The Sun Field,' a fast

300 boys each Thursday night. There's no color line and everybody is welcome. The host can pick the branch of the service he wishes to entertain. Sam Forrest puts on a corking show, mostly vaudeville with some Lambs Gambol sketches mixed in.

Some of the top men of the theatrical, political, sporting and military worlds have been speakers at these affairs. No heavy patriotic speeches, but short talks leaning towards comedy. Many heroes have been introduced and told about their exploits and adventures.

weekly, the employer withheld \$88, or \$4.40. There was also a deduction of 1% of the full amount of social security, or \$1, so that the amount received by the employee will be \$94.60. Known that the weekly tax deductions will immediately take care of the highly boosted income taxes in 1943, they will be credited against such payments at the end of the year.

All payroll checks dated Jan. 1 (Saturday) were subject to the 1% deduction. The new tax law legit shows of recent entry, who managers had short bankrolls, not pay off until Saturday, so the actors were subject to the first 1% tax deduction.

For the first time, the attractions on road were telegraphically advised to pay off by Thursday, same as N. Y.



ALFRED LUNT and LYNN FONTANNE:

My Most Embarrassing Moment

Or How It Feels (Not Good!) When Some Strange Showfolk Meet a President

By JOHN GOLDEN

Standing there stark naked, shuddering, shamed, in the high, wide window of the well-known New York department store on Fifth street and Broadway, a thousand jarring, sneering faces, a thousand eyes and fingers pointing at the men—awakening with a shriek. It is a dream the psychiatrist says is a common experience. And I can't compare with the state of terror in which I found myself on a certain memorable afternoon, and of all places, in the White House.

It was in the Coolidge era—somehow referred to as the less colorful of the two administrations, and as with his predecessors, the President held occasional informal receptions for visiting Pilgrims: Elks, Rotarians, Ancient Order of Clock Menders, even actors.

At a stipulated hour on certain days these motley groups were permitted to enter the National Sanctum, shake the hand of Mr. Coolidge, receive a crisp monogrammed greeting and continue gracefully on their way to the nearest exit.

Nothing of these exceptions. Certainly, I did not know that the late Joseph Drum had taken advantage of a custom long arranged for my "Lightnin'" company of actors to visit the White House and receive the Presidential greeting. There, I was hardly prepared for what followed. Drum, by the way, was the greatest genius for theatrical propaganda I have ever had associated with me. Incidentally, he was the author of our country's U. S. Army Commander, General Hugh A. Drum.

On the same day that my thespians were to be presented at the White House, coincidence reared its undisciplined head of itself. Coincided with John W. Weeks, then Secretary of War. After luncheon he said, "I'm not going to the White House. Don't you want to come along and meet Mr. Coolidge?" In my native candor, I replied, "Why not?"

At the Executive Office of the White House I found another good friend, Secretary of War, and a new senator from Pennsylvania, James J. Davis. He was in conference with Bascom Slomp, the President's secretary.

"Would you care," invited Slomp, "to go in and meet the President now?"

I had already thought up a good excuse for that. I had been so unchivalrously told it again, "Who wouldn't?" And without, as you might say, further ado, Mr. Slomp, Mr. Weeks, Mr. Davis and I entered the Presence.

There he was! The Nation's Head! Looking incredibly unlike a Head—more like just a plain 11" te

As we stood there face to face, the gentlemen seemed to have nothing much to say to me. I stood there at the moment I could think of nothing much that I had to say to the so-called—Slomp, Golden and this figure with the reputation for making one word do the work of so many others that it came out, it was thin and exhausted.

Relaxes

After a while, the granite features seemed to crack up a little; then came the shadow of a smile, and something issued forth that probably was meant to be, "How do." All I heard of it, however, was a vague "How."

I remember wondering if there might not be a strain of Indian blood in this President. There flashed across my memory a newspaper or two of the western trip, decorated him with the ramboyan headress of a chieftain.

I was on the point of repeating the greeting with a "How" of my own, but thought better of it. And so we stood there knee-deep in silence.

Mr. Coolidge wasn't exactly looking at me. He was—we can best describe it as eyeing me. I know I was silly, but I felt that he was regarding me with a shade of suspicion—as a cop eyes a bum before orders him to get-along-now-keep-moving. I wondered if I had broken some White House rule.

In this flustering pose the impulse to turn and flee was strong upon me. If this great conservator of words could only have believed why do you come here to interrupt

high affairs of 'Stote.' I would at least have been able to mumble an apology and turn (not wink) to the nearest exit!

Dimly I heard Secretaries Weeks and Davis trying to say something nice about me, assuring the President that I was a friend—true, a theatrical friend, responsible for the most successful play of the day, "Lightnin'"; but despite that fact, a more or less trustworthy person. "We were standing next to each other in the windows, and Mr. Coolidge became absorbed in watching something else going on," said Mr. Weeks. "Perhaps," I whispered, "I'd better go."

Strange Attraction

"No, said Weeks, "don't go. If he didn't want you to stay he'd ask you to excuse him. He likes you."

"Likes me?" I echoed. "What a way of showing it!" And then with an attempt at easy nonchalance I laughed and said something to the back of Mr. Coolidge's left ear that was intended to be amusing.

Mr. Weeks smiled. Mr. Davis smiled. Then after a few centuries of cold interstellar silence the President said to me, "What is an infection that conveyed finally."

At this moment, mercifully the door opened. Mr. Slomp, who had silently Arabed himself, re-entered and addressing the President said, "The 'Lightnin'" company is here sir. Will you see them?"

"The President saved a 'Yes' by nodding his head."

"The 'Lightnin'" company?" I weakly questioned. "What 'Lightnin'" company?" Whose?

"Yours," said Mr. Slomp, a shade of annoyance in his voice. "Didn't you know that your Mr. Drum had arranged for them to meet the President this afternoon?"

"Why, n-no," I stammered. "I didn't. But isn't that great. What a treat for them!"

"Hum," said Mr. Slomp, "would you care to present them yourself—introduce them to the President—would you like to do that?"

"Would I? To have my actors come into this White House room and find me closeted with the President of the United States and two of his Cabinet officers—well that would at

least make me a national figure in their eyes. Never again at rehearsal would one of them answer me with the steeplevoiced, "I'm sorry, Mr. Golden, but I don't seem to feel it that way."

"Let them be in now," said Mr. Slomp, moving toward the door beyond which my little company was eagerly waiting to enter. Mr. Slomp came forward. "I was getting 'tired.' My own gang of players in a moment would come trooping in. 'You'll like my actors, Mr. President. It's a small company but they're all fine people of the theatre. We are like a little family—"

A Motley Crew

"The door opened and through it came a motley crew of actors, a toned and unbelieveing eyes to be a 'sassy' set of unfamiliar faces—five people of the theatre. One or two in the foreground to be sure were recognizable as members of my own company. The rest were total strangers—"

"And Oh! How strange they were!" The door introduced the nearest actor: "Mr. Thomas Jefferson, son of the great Joseph Jefferson of 'Rip Van Winkle' fame. This one, Mr. President, is Bessie Bacon daughter of Frank Bacon, who made the character of 'Lightnin' Bill Jones a national fad. And this, Mr. President, is—I stopped short and stared, for here, his elbow in my ribs, was a grinning, toothless, bewinked old old holding out a grimy paw toward the Chief Executive. He edged away a little. 'Who the hell is that—and all these?' I whispered to Miss Bacon. 'I don't know,' was Bessie's helpful reply."

I turned to Mr. Coolidge. "For goodness' sake, gentlemen's name." I mumbled and hurried on with an explanation, probably more impromptu than convincing. "You see, Mr. President, this particular company has been on the road, touring the country for so long that I've forgotten some of their names."

"I saw a smile of incredulity struggling to form itself around the Coolidge mouth. 'Yes—s-s,' he sort of whistled and leaned forward to grasp the hand of a goggle-eyed girl of six."

"However," the President explained, and the child flushed with excitement and made a pretty curtsy. He halted 15 seconds longer than usual, however, with a stout old lady who said she knew some of his people up Vermont-way. She said her first husband's daughter was married to the stage carpenter of my 'Lightnin'" company."

"Bewildered, I fell back to let these creatures do their own introducing. The measure of the man was shown when he finally entered into this new game, for he not only shook every hand of that motley mob but

Just a 'Yankee Doodle Dandy'

Chi Sun Denies Cuts; Wolfe Kaufman Resigns

By Jack Pulaski

"And Miss Tom," signatory by George M. Cohan and giving his congratulations to 'Variety' on its twenty-fifth anniversary, year after year, is absent from the legation for the first time in more than 20 years. He is now in New York, and last and was buried two weeks later, at St. Patrick's Cathedral, N. Y., on Dec. 28, 1942. He was 70 years old when he came to say goodbye to America's greatest trouper.

Chicago, Jan. 3.

In a statement from Turner Coltrane, editor of Chicago Sun, he stated no cuts were put into effect, but there were small adjustments. "We have several adjustments of cutting up of jobs and money to meet war conditions. With over 350 employees, this only affected 32."

Wolfe Kaufman, motion picture editor, was given his notice, not because of salary adjustments or switch of jobs, but because he refused to obey certain rules and new regulations laid down by the editorial board. Elwood Douglas is now in absolute charge of all amusements. He was formerly St. Louis Post Dispatch's Sunday editor and had been with Sun for about five months.

had a 'How' for its last, least member.

By this time I felt that the President had completely forgotten that I was there—at least I hoped that he had. And so I sneaked out unnoticed, ungraciously hiding behind the skirts of the old lady.

Once again on the free, wide world, utterly dizzy from the disturbing situation in which I had cut such an unheroic figure, I turned to Drum. "Who in heaven's name, Joe, were they all?" Who was that ancient with the facial hedge and toothless gums?

"He was your electrician's grandfather."

"And that little girl?" I prodded. "She's the property man's niece."

"And all the rest of that mob—who were they?"

"They were friends and relatives of your company, your mechanical staff, the ushers in the theatre, and all like that," explained Drum. "Some of them live here in Washington but have never had a chance to see the inside of the White House. The secretary told me that I might invite the entire company. I knew I didn't know how many members we had in the cast, and as the gang kept pleading for more passes I asked for them to get them. I didn't think it would embarrass you to have the President believe that you had a company of 100 rather than a measly dozen p-p-pers."

"Oh, you didn't," I answered.

Few Intimates

Cohan was admitted throughout show business as one of the few intimates. Gene Buck explains the reason for that as being Cohan's ability to pick a phone number away. Cohan himself said he had uncanny ability to pick "right and wrong."

Cohan rarely dictated. He wrote in longhand and in pencil. His secretary for 'Variety' was composed that way.

Trouping was second nature to Cohan from his days in a medicine ball, but he had his moments when it got too tough. One of his long tours in "The Yankee Prince" and the show was enroute from Butte, Cohan had his car crash and was hard at work writing another hit, "Get Rich Quick Wallingford." The train reached Fargo and he was so informed. Scraping the frost from the window he peered out on a blizzard.

"Where is the town," he asked. "It's over the prairie" was the answer. Cohan went back to scribble few, ordering "Go on to Delft," the next stand. He took time out to write the late A. A. Milner. After yawning him out for laying out such a tough route.

Cohan reacted to public events like lightning. When news came through that the Titanic sank in April, 1912, he took every copy of the N. Y. Journal in sight, stood on the corner of 42d and Broadway and sold the papers for everything he could get for the benefit of the survivors, first buying one himself for \$1,000. Then he ran for Central, getting the train for Bridgeport where he was playing "Forty Five Minutes from Broadway." He said, tired fellow but from his performance that night his mood could not be detected.

No more courageous actor ever roved the boards and the articles about him that will inevitably come in magazines and books will tell of his unique and extraordinary character.

Laura Hope Crews 'Estate'

Hollywood, Jan. 3. Laura Hope Crews was died in New York Dec. 13 and her estate of more than \$10,000, yielding an income of approximately \$1,000 annually, is to be administered by the Beverly Hills bank.

Only heirs listed in the petition are her sister and two brothers.

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On Its News Coverage



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Settings Designed and Created by
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ALSO: To the Lambs, A.S.C.A.P., S.P.A., S.R.F., B.W.R.B.W., D.T.C., S.P.C.C., A.F., L.M.F., I.S.S., A.P.C., A.R.C., and a score more fine patriotic groups with whose war efforts I have been associated.

Oh, yes—I'm in show business, too.
H.N.Y. to my PAUL MUNI and CLAUDIA companies.

John Golden

"Thanks for the Memory"

1941-1942

to

**OLE
OLSEN
and
CHIC
JOHNSON**

with whom I co-authored
the highly sensitive plot of

'SONS O' FUN'

'BY JUPITER'

to

ROGER WHITE

and

HELEN MENKEN

who selected me to do the
comedy writing on

'STAGE DOOR CANTEN'

to

ABE LASTFOGEL

for being appointed to write
material for the stars who
played the camps and especially
Landis, Francis, Mayfair
and Rye, who played
England for the U.S.O.
camp shows.

and

IRVING BERLIN

for the privilege of collabor-
ating on the radio ver-
sions of

'THIS IS THE ARMY'

and

to all those whom I had the
privilege of writing for in
1941 and 1942

and

BILL MURRAY

and

SAMMY WEISBORD

who let me read the tele-
types in the Morris office.

A Merry Crossley
and a
Happy Sponsor

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ANNOUNCES FOR PUBLICATION IN MAY

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New York Times.

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WRITTEN BY HIMSELF

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Adapted by CYRUS WOOD

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Let's Face It
Life With Father
Ringing Bros. Circus
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**CHI CAN'T FIND HAPPY
BALANCE IN LEGIT SEASON**

By HAL HALPERIN

Chicago, Jan. 3. Chicago's legitimate situation is a constant headache. With only six theatres available, the town finds itself either without shows, or without enough theatres to take care of the demand.

From October to January each year there is a mad scramble for houses, with many shows forced to skip the town entirely due to the lack of space. But shortly after New Year's each season Chicago finds itself without any shows.

This is due to the fact that as soon as a show clicks in New York a second company is immediately organized and shipped to Chi. Usually, the shows last two to six weeks and then bow out after having lost the best money part of the season. The weaker shows, which

would have had a chance to come in and establish themselves during the period, were nixed and then, during Lent, haven't the same chance of hitting.

Right now Chicago is loaded with legit, but in a week or so the theatres will be waiting for shows and there won't be any available. A glance at the shows in N. Y. reveals that few of the dramas can be figured on for Chicago because most of them have already played the town. For instance:

'Angel Street' has played Chicago and was a broder; 'Arsenic and Old Lace' has played the town twice, both road and original companies; 'Blithe Spirit' was a Chicago quickie; 'Junior Miss' is finishing up its run without having caught on; 'Life With Father' was here two years ago; 'My Sister Eileen' has

played the town twice, once at \$1.65 top; 'Claudia' has played the town twice, with road and with original company.

No Repeats Probable

None of these shows can be figured for repeats here, except maybe 'Life With Father.' A road company of 'Eve of St. Mark' is due shortly, but that is about all that can be expected from the straight drama field unless 'Uncle Harry' comes in this season.

For the rest, the outlook is pretty dismal for the theatres, though from October to the present many shows were forced to pass up the town due to lack of houses. Several shows were pushed out when they were doing okay, due to previous house commitments. 'Best Foot Forward' was, for instance, doing well in the Erlanger when it had to close.

However, two houses, the Blackstone and the Great Northern, are doing okay with two shows which have not played N. Y. 'Good Night Ladies' is winding up a year in the Blackstone, while 'Maid in the Oaks' looks for a similar run in the G. N. It is questionable how

these shows would have fared if they had first played N. Y. Probably they would have been nixed, would have folded and Chicago would never have seen them at all.

There have been many such instances where shows have clicked in Chicago for big money and then went into New York, where they were met with a critical thumbs-down and faded out of the picture. It thus begins to look that Chicago will have to look to itself for legit in the future, just as Detroit has been doing in the past couple of years. Detroit has established a great and loyal patronage for locally produced professional shows, and Chicago is beginning to think in that direction, also.

There has been a report that 20th Century-Fox will establish a repertory theatre in Chicago; Israel Slavin, owner of the Blackstone here, is willing to produce his own shows for his theatre, demonstrating this last season when he took over 'Papa Is All' in its entirety. John Schreiber brought in an ill-fated vaudeville show produced for Chicago by Al Bloomingdale and

Nat Karson, and after that bad venture the Grand Opera House was lost to legit, moving to grand films.

A local production movement can get underway, of that there is no question. That may become an absolute necessity should travel for performers and productions become acutely restricted or prohibited. Then Chi would have to buy or to make arrangements to get the scripts and produce either legit or musical shows right here.

Acad Dinner March 4

Hollywood, Jan. 3. Academy of Motion Picture Arts and Sciences picked March 4 as the date of the annual Awards Dinner. Site of the Oscar distribution will be decided later by the program committee, headed by Mervin LeRoy.

Committee will make a thorough investigation of all possible locations. Gas rationing this year makes the site more than usually important.

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OSCAR HAMMERSTEIN, music by RICHARD RODGERS

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ARSENIC AND OLD FASHIONED cited by H. Allen Smith, author of "Love Man on a Totem Pole" as "THE FUNNIEST PLAY IN THE HISTORY OF THE WORLD," will enter its 3rd year on Broadway on January 10, 1943.

NOW A HIT IN LONDON
STRAND THEATRE
Opened December 23
FIRTH SHEPARD
Producer

'This Is The Army' and Civilian MoraleBy **NAT N. DORFMAN**
(Chairman, Civilian Publicity Committee)

Early risers in Washington saw an unusual sight one Indian summer morning last September when long queues of people streamed from an improvised boxoffice several times around a tree shaded park opposite the National Theatre. It was then about 7 a.m., but actually first comers had begun the patient vigil when the moon began to bow.

The large crowds had been drawn to the spot by a simple announcement which said that seats would go on sale at 10 a.m. that day for the engagement some two weeks later of Irving Berlin's all-soldier show, "This Is The Army."

Washington editors, unaccustomed to such an unorthodox display on the part of its citizens to a theatrical attraction, rushed photographers and reporters to the scene. Several people were questioned, one of them a tired, old lady of about 70.

"How long have you been waiting on line to buy tickets?" she was asked.

"Oh, about four hours," she said. "I've never done this before, but I simply must see the Army show."

lost my oldest son in the Solomon Islands and seeing all those boys on the stage will bring him back to me again for a little while."

This scene has since been duplicated in many cities along tour to California. The Baltimore Evening Sun of Oct. 28, for example, in reporting the unprecedented lines waiting for five and six hours to buy seats, said:

"No single age group predominated in the line. There were girls of high school age, holding their parents' notes telling how many seats to buy and at what prices. There were war-plant workers who had come directly from their night shifts. And there were also large numbers of older men and women."

"Many of those in the line said they had sons in the armed forces. They explained this was their main reason for wanting to see the all-army show."

"George Barker, a new employee of a war industry here, said he 'used to have sons in the army.'"

"Both of my sons were in the same detachment at Pearl Harbor

when the Japs made their treacherous attack. Japs bombs killed them."

No better illustrations of high patriotism and the lift to citizen morale can be offered than the incidents cited here. Everywhere the show has been greeted with equal fervor—reverently, enthusiastically and with renewed confidence in our soldiers. "This Is The Army," even during its record-breaking run on Broadway, had long since ceased to be only a rattling good show, filled with singable tunes, bright quips and talented khaki-clad lads from all corners of the United States. It had spontaneously assumed a greater and far more important role in the fabric of a nation seeking a shrine to express its patriotism and love of country. And here, from the disciplined, brisk and sturdy soldiers who marched across the stage with machine-like precision audiences got their answer—Victory!

Dick Walls Among Others

Perhaps Richard Watts, Jr., erstwhile drama critic of the New York Herald-Tribune, who is now serving his country with the Office of War Information, and others who have sounded the keynote when he wrote his inspired review immediately after the opening night curtain.

"Because 'This Is The Army' does not try to capitalize on patriotism, it is one of the most truly patriotic works I have ever encountered. No other country in the world could have produced it. Talk about propaganda! This straightforward musi-

c show, put on by and with enlisted men of the United States Army, which makes not the slightest gesture in the way of propaganda, is the most eloquent imaginable sort of advocate for the much talked about American spirit. Presented in any of the countries of the Democratic World, it would make more friends for the United States than any sort of professional good will mission imaginable—a sort of American Democracy and—one of the most moving events in theatrical history."

And thus, what the War Department and Irving Berlin had hoped when they jointly planned putting 300 soldiers in a soldier show to raise money for Army Emergency Relief, had come to pass—not only to express "This Is The Army," but even more importantly that essential, intangible—morale.

Yankee showmen everywhere are constantly amazed by their townsfolk who willingly crawl from the comfort of warm beds on rainy, cold or snowy mornings to be among the first to stand in line when the seats are sold. That mystic ground has stood the Pittsburghers, the Philadelphians, the Bostonians, the Clevelanders and others. They have come early all the tickets will be sold is puzzling, to say the least. The millions of the show's advance guard of press agents have fearfully prepared themselves for the day when the crowds will pour out at six, seven or eight o'clock in the morning in some one city, but thus far the lines to Mecca continue unabated.

Reviews like Bernie Harrison's in the Washington Times-Herald, and Omar Rainey's in the Cleveland Press, reflect dramatically the reaction on citizen morale from two widely separated points, but they serve as indicators of the reaction on the people in St. Louis, Cincinnati and Detroit and countless other cities as well.

A Rab-Rab Remington

Young Harrison, who has since abdicated his newspaper desk to join the armed forces, has said: "You can't write about a production like 'This Is The Army' without first unflinching that American flag that comes rushing out of your type-writer when you press the keys. It's that kind of a show—a rousing, inspiring thing that spangles the stars in your eyes and leaves you limp, exhilarated and proud. In 'This Is The Army' Doodle goes to town like I: never went before."

Or Rainey's: "Here were soldiers—young, clean-cut men just like thousands who have gone to war from Cleveland—giving dramatic expression to what it is we're struggling for, carrying a theme of Democracy and fighting determination underneath all the laughter and singing and pageantry. As the show went on, spending along in its merry, thrilling way, there grew up before the men of the army a feeling of close friendship and pride. So infected by the spirit of the show were some of the critics that in many towns the reviews appeared on the first page along with the war news. One of the cities was Cleveland, where the veteran globe-trotter and commentator William McDermott, wrote in the Plain-Dealer: "The Army show has that quality of ease and eagerness that is so lacking in the theatres. The actors are soldiers and they recognize themselves as such. The audience is continuously aware

of it. But what makes the show unique is that it has the ring of a honest and rousing patriotism."

Editorial writers, too, an uncommon procedure with relation to the theatre—have found the inspiration at the tip of their pens to indite eulogies. Thus, the Cincinnati Times-Star, who has 300-odd men do as well in active fighting as they do on the stage—and despite their theatre work they are also trained soldiers—the enemy had better look out."

Mr. Berlin and the service men in his show have put the people and the nation under obligation to them. They wrote the chief editorial of the Boston Herald. Continuing, "The army men of the play who do everything from managing and acting to ushering, ticket selling and stage shifting, are the un-sung heroes of the enterprise. Most of them, it is known, would rather be fighting at the front than going through their present routine. Many of them have therefore asked to be transferred to barracks and tents."

The War Dept., however, believes they are doing a grand bit of work in their present position. The nation and the Army has decided to keep them where they are. That seems an entirely proper decision.

It is President Roosevelt, though, who sees in "This Is The Army" not only one of the truly great forces for civilian morale in the United States, but as well outside the American border, in countless countries everywhere. Having attended a command performance in Washington, he greeted Edmund Fohn, manager of the National theatre, on the way out with: "This is the greatest show you ever had in your theatre."

Boston Opera Troupe Hit By Pitt Flood, Gets 9G

Pittsburgh, Jan. 3. Boston Comic Opera Co. got hit hard last week at Nixon by flood. Although house was forced to close down, being out of water's edge, the bridge and the alarm brought forth of ticket cancellations and knocked out of the show. Just when the Sullivan troupe was heading for a big week of nine performances, an extra one New Year's afternoon, great was the loss. The company, an extra \$5,000 at all had been at least \$5,000 more than that.

Top executives and excellent notices, together with general excitement, had been building up to \$12,000 Monday night and nearly \$2,000 on Tuesday. Even Wednesday (30) with Monday held up despite newspaper scare, but after that biz was pretty grim.

Nixon dark this week, second shuttered section of season, far, but reopens Monday (11) for fortnight (12) and (13) (Worm-June Walker company).

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OPENING NATIONAL THEATRE

NEW YORK, IN JANUARY

Presented in Association With ROWLAND STEBBINS

"THE PATRIOTS"

By SIDNEY KINGSLEY

Non-Legit In Legit Theatres Best Coast B. O.

Hollywood, Jan. 3.

By any other name, Coast 'legit' in '42 would have been as sweet. The label was near a misnomer, being for most part anything but legit, but by still another oddity paying off.

Successes registered here were not so much the straight touring shows that played the Billmore, although that house enjoyed a completely profitable year with road entries. However, the major clicks in town this season were:

"Blackouts of 1942" (vaudeville), "Hey Rookie" (an Army show), "Cry Havoc" (graduated little theatre), revival of the Duncan Sisters in "Topsy and Eva," "Student Prince" and "Blossom Time" both playing unusual successes twice within a season. That was altogether something new for this town.

First and foremost hit, of course, was and still is Ken Murray's "Blackouts," at the Hollywood El Capitan, in some 30 weeks it has attracted the local all-time high coin of \$775,000.

None can account for the success of it. Even the producers were somewhat discouraged with the initial reception. But vaudeville did a comeback under the guise of 'legit.' Starting weekly with \$8,000 initial gross, it hit a high of \$16,000 Local Day week.

"Cry Havoc," all-girl, one-set amateur production at the Beechwood theatre, renounced the tyro saint for a stand at the Music Box. The Shuberts took notice and bought it for Broadway, where its reaction was lukewarm, and Metro paid \$20,000 for the film rights.

Duncan Sisters' Surprise Resurrection of "Topsy and Eva" at the Music Box just prior to "Cry Havoc" was a success of sorts, and surprising. Show lost nothing for producer George Shafer, and would have continued, building for a profit, when cast demanded more coin, causing shutdown.

An interesting sidelight on repeat one-week dates of "Student Prince" and "Blossom Time" at the Billmore was fact of each doing better on return. And "Arenic and Old Lace" repeated there, also, within two months.

"Show Time," another of the vaude school, was also given little chance by many. However, it played four and one-half weeks at Music Box, moved to Frisco, and ultimately to the East, where the George Jessel-

Jack Haley-Ella Logan-The DeMarcos lineup is mopping up. Earlier in the season the Billmore scored a precedent when "My Sister Eleven" extended its run from four to eleven weeks. "No one ever heard of such things in Los Angeles," opined local legit vets.

Leading legitier, Billmore, tallied an estimated \$300,000 for its 28 weeks of shows in '42. Not a one was a loser, according to management, all going well over the profitable \$100,000 mark.

Music Box's major success was run of "Life With Father," which ran 15 weeks to fine profit, chalking up solid \$165,000.

Year saw the usual number of turkeys trot in and out. Attempts were made at the El Capitan before the advent of "Blackouts," but nothing came of them—excepting the warehouse receipt. A few semi-pro attempts were also made in downtown Los Angeles without result.

"Freak" Clicks

A local 'freak' is the continued run of "The Drunkard" at the Theatre Mart. Takeoff of gaglight drammer, this vest is now in its 10th year, establishing what is probably the longest run in show history. Somewhat in the same category is "She Lost It in Campeche," semi-sex show with cast of four at small Musart. While not in big money, it represents net profit for author-owner. Done steady

\$15,000 weekly for past few months. It is now in its 8th week. Despite a few lean periods and a temporary closing when business dropped very low, it revived to present color.

Newcomer to the 'freak' field and cashing in like the others is "The Nutcracker," the Beaux Arts, small house. Show is in 12th week, and has small cast and light nut. Beaux Arts, like others, had several flops during the season, mainly of little theatre calibre. So too, with Music Box and El Capitan before happy incumbents.

Current Road Shows

(Jan. 6-16)

"Arenic and Old Lace" (1st Co.)—Lyric, Richmond (6); State, Harrisburg (7); Rajah, Reading, Pa. (8); Playhouse, Wilmington (9).

"Arenic and Old Lace" (3d Co.)—Lafayette, Detroit (6-16).

"Ask My Friend Sandy" (troupe)—Shubert, New Haven (14-16) (premiere).

"Barber Mad Two Sons" (troupe)—Garry, San Francisco (6-16).

"Blackouts of 1942" (vaude)—El Capitan, Hollywood (6-16).

"Chocolate Soldier"—Baltimore, Los Angeles (6-9).

"Claudia" (1st Co.)—Davison, Milwaukee (6-9).

"Corn Is Green"—Curlan, San Francisco (6-16).

"Dark Eyes" (troupe)—Walnut, Philadelphia (6-9).

"Eve of St. Mark" (2d Co.)—Cass, Detroit (6-16).

Gilbert and Sullivan—Hanna, Cleveland (6-9).

"Good Night Ladies"—Blackstone, Chicago (6-16).

"Her First Murder" (troupe)—Long, Chicago (6-16).

"Hey, Rookie"—Belasco, Los Angeles (6-16).

"Highlights of 1942" (vaude)—Alcazar, San Francisco (6-16).

"Junior Miss" (2d Co.)—Harris, Chicago (6-9).

"Junior Miss" (3d Co.)—Locust, Philadelphia (6-16).

"Last in the Dark"—American, St. Louis (6-16).

"Life With Father" (2d Co.)—Cox, Cincinnati (6-9).

"Maid in the Ozarks"—Great Northern, Chicago (6-16).

"Merry Widow"—Selwyn, Chicago

Miami Celebration Strikes Serious Note

Miami, Jan. 3.

Miami's wartime celebration of New Year's eve was a cross between a riot and a religious rite.

The crowds were out in as great numbers—perhaps greater—as ever in the palmiest days of this city's screeching boom days, but it was not, relatively speaking, a drinking crowd. Nor was it not a gay crowd. It was almost a reverent mob in the niteries, especially in most of them on Miami Beach, where service men in uniform gathered to welcome the new year. When at midline The Star Spangled Banner replaced the traditional "Auld Lang Syne" in kicking old 1942 into the limbo of forgotten things, the effect was impressive.

Don't let anybody tell you it was a civilian crowd that celebrated at Miami Beach. It's distinctly, completely and for the duration a military center. The percentage of uniforms in Bill Jordan's Bar of Music, Mother Kelly's, Lou Walters', Laine Quarter, Kitty Davis' Air Line, Irv's Supper Club and the other hot spots was terrific. Prices were astronomical.

Remarkable feature of the event was the sobriety of the jammed hot spots, and the remarkably small number in civilian dress to be seen.

(6-16). "Porgy and Bess"—Studebaker, Chicago (6-9).

"Priorities of 1942" (vaude)—Memorial Auditorium, Louisville (6-9).

"English Indianapolis" (7-9), "Spring Again"—Plymouth, Boston (6-16).

"Springtime for Henry"—Wilson, Detroit (6-16).

"Student Prince"—Metropolitan, Seattle (6-9).

"This Is the Army"—Civic Opera House, Chicago (6-16).

"The Little Hand" (troupe)—National, Washington (6-9).

"Tobacco Road"—Colonial, Boston (6-9).

"Watch on the Rhine"—Lincoln, Decatur, Ill. (6); Orpheum, Springfield, Ill. (7); Orpheum, Davenport (8); Shrine Mosque, Peoria (9).

"Ziegfeld Follies" (troupe)—Shubert, Boston (14-16) (premiere).

NEW YORK'S TOP MUSICAL HIT!

"Took Audience by Storm"

—WORD-TELEGRAM

LODEWICK VROOM presents

ROSA LINDA

Music by JOHANN STRAUSS

A NEW OPERA COMPANY PRODUCTION

Mme. Yolanda Moro-Iron, General Manager

44th St. THEATRE
NOW

[WEEK OF
WANT]

NEW YORK CITY

4th YEAR

OF

America's Theatre Institution

OSCAR SERLIN presents **CLARENCE DAY'S**

LIFE WITH FATHER

Made into a play by HOWARD LINDSAY and RUSSEL CROUSE.

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Directed by BRETAGNE WINDUST

Setting and Costumes by STEWART CHANEY

EMPIRE THEATRE • BROADWAY at 40th STREET

NOW ON 3rd TRANSCONTINENTAL TOUR

LIFE WITH FATHER

with PERCY WARAM — JUNE WALKER

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Season's Laugh Success!

BROCK PEMBERTON

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JANIE

A comedy by

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Now Playing At
STUDEBAKER THEATRE—CHICAGO

CHERYL CRAWFORD *presents* "

GEORGE GERSHWIN
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Du BOISE HEYWARD'S

DOUGLAS REWARDS

PORGY
AND
BESS

BOOKED ON TOUR 1942-1944

BOOKED ON TOUR 1943-1944

★ JOHN J. WILDBERG
Associate Producer

OBITUARIES

two and then, fortunately, vanished.

SILAS B. LONG

Whipple will take over the direction of 'Helpmate' on NBC for that agency and will be assisted by Alan Fishburne, who recently resigned from the NBC production staff to join the Grant agency.

drama and occasionally exciting though unevenly written, particularly during a slow first act. Its box

'People' might conceivably have been one of the fine plays of the season, but it is not. The characters act. The basic premise and characters are not set too well at the start, and consequently only great drama in the remaining two acts. 'People' is fine drama during the last two acts—but by no means great.

Clifford Odets has made this American playhouse his own. He is a Russian of Konstantin Simonov, the Soviet journalist from whose so-called 'Russia-Nazi' front the drama is the result. The original is a 'dramatic' novel, and at times when the author is willing of the people of Russia, their hardships under

This is one of those things you might expect to accompany a terrible headache the morning after New Year's eve, but certainly not before you've had a drink on the eve itself, which is when the producer chooses to open it. It's one of those incredible productions that somehow or other every once in a while, creeps into a Broadway theatre, lasts a night or

drama is the result. The writing assumes genuine stature at times when the author is telling of the peo-

of Russia, their hardships under Nazi occupation, how their women undertake the perils of warfare with the same bravura of their men, how even the old join in the defense against the enemy. All these are lucid portrayals that point up sharply the spirit of a people who won't be beaten.

The characters comprise a guerrilla captain, a young girl who undertakes tasks at which most men would

Betty Jane Collins to Lieut. Jame
Ray Blackburn, San Antonio, Texas

Virginia Salmond to Frank M. Polhamius, Jr., at Clinton, Ind... Nov. 6
Bride was with the 'Gay 90's Revue.
and groom was many years with

Alice T. Wilson to Pvt. John J. Marger, Dec. 31, in New York. Bride

Lorraine Owens to John Whitehead, in Los Angeles, Dec. 28. Groom is a former Coast radio editor, now in the Marines.

Ethel Pollock to Lorne Braddock in Las Vegas, Nev., Dec. 20. Both are in Universal's publicity department.

BIRTHS

Mr. and Mrs. Ted Cott, son, Dec 24, in New York. Father is radio writer-announcer.

Mr. and Mrs. Leonard Scheffer
in Chicago, Dec. 22. Father is a ta-

Mr. and Mrs. Henry Miller, son, 4 Hollywood, Dec. 26. Father is with the General Amusement Corp.

Mr. and Mrs. Bob Wilkins, son

Jack Linder's Coast Hop

Jack Linder, who has been pr

ducing stageshows at the State of Michigan, Benton Harbor, Mich., is en route to Hollywood, where he plans opening a booking agency. Formerly operating a vaude agency in New York, Linder has since become an exhibitor as well as a booker of stageshows in Michigan.

He has acquired the Cozy at St. Joseph, Mich. Linder's son, Seymour, will operate the house.

Congratulations

to

VARIETY

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Thirty-seventh

Anniversary

EASTMAN KODAK COMPANY



Greetings

AL JOLSON
AL JOLSON, JR.

Consider New England for Revival Of Stock With Backing of Pic Cos.

Establishing of a string of theaters, to operate on basis of stock, and company presentations with Hollywood backing, may start in New England. That is dependent on survey made by Alfred Harding of Equity, who has been contacting agents, headquarted in New York, with the idea of hyping their interest in reviving stock.

Among the film people entertaining the idea of backing stock is a talent-developing source, and for personal appearances purposes. 20th-Fox appears to be in the van, with one or two other majors also interested. Equity has called attention to the possibilities both to picture outfits and legit managers, latter being on record as okaying the movement.

Harding looked over Hartford, Springfield and Worcester, obtaining data as to the availability of houses, population, type of residents, subscription possibilities and other information. Detailed report made this week in 20th expressed a yes and an opinion as to the desirability of the plans mentioned.

Too Much 'Theatrical' Flavor Cues Shakeup At N. Y. Savoy-Plaza

Too much all fresco and "theatrical" flavor about the Savoy-Plaza hotel, N. Y., is one reason for the recent shakeup, which sees George Suter back at the helm. Managing Director Don Burger's contract has been altered, and p. Allen Meltzer, who came in with his stay, on until March when he, he resigns. Burger is going into hotel management on the Coast. Old school stockholders of the hotel, however, are S-F thought that too many "old type" guests were starting to focus around the hotel lobby, heralding a more conservative interior and not given to the free-and-easy lounging-about, and the latest Astor type of transients.

Another instance of the new managerial influence was the looking of Lena Horne into the Cafe Lounge and while the septa songstress did whom business, the old-school type looked askance. They regarded the filigreed John Haystradt-Dwight Fiske type of talent, more in keeping with the tenor of the hotel, although there have been two schools of thought as regards the nature of a Fiske.

Gypola Now Claims Suit On Novel As 'Nuisance'

Gypola Rose Lee claims that Dorothy Wheeler's suit for a cut in the G-String Murderer and a Cinn in a stripper authored and Shinn & Schuster published last year, is strictly a nuisance suit. She has been settled at various times, with Miss Lee refusing to do as a matter of principle. Miss Wheeler is claiming a collaborator's rights and wants an accounting. Novel was sold earlier and Miss Wheeler for films by Hunt Stromberg for UA release.

Miss Wheeler claims that she started writing "G-String" in 1937, and has plenty of evidence thereof; that George Davis, editor of Harper's Bazaar, sent his secretary, Miss Wheeler, as a candidate-collaborator; that Miss Lee and Miss Wheeler confabed backstage at the New York World's Fair Music Hall, in 1939, where Miss Lee was appearing and had a definite understanding by Miss Wheeler to write a chapter written by Miss Wheeler.

Miss Wheeler, according to the actress, submitted a seven-page story which did not please her, and the contemplated relationship ended there. Miss Lee claims to have written a written acknowledgment of this situation.

Gunned Either Way

Hollywood, Jan. 12. It looks like a race between United Artists and the Walter Thompson agency as to which gets Alan Ladd first. He's booked for Jan. 25 last string of "This Gun for Hire" but at Paramount he's said to have a Jan. 18 Army call.

Likely that the military will give him an extra week of grace to pick up a few bucks for spending money on his first furlough.

Catholics Warn Radio, Pix, Press Against Untruths

Washington, Jan. 12. A warning to radio, motion picture, press to recognize the obligation to convey to the public truthful information about matters of national importance affecting their conduct and their lives, was issued jointly this week by the National Council of Catholic Men, publisher of the Sunday evening Catholic Hour broadcast by NBC, and by the National Council of Catholic Women.

"We consider it an affront to the American people that instrumentalists of Catholicism, who should be their information, education and guidance should in a notable degree be engaged in the business of pandering to morbid appetites for what is false, sensational and untruthful," the statement of the two Catholic organizations declared.

"We urge it not only to ourselves but to the proponents of purely materialistic doctrines and remedies, not to mislead them and others by silence into the idea that their views are accepted as sound and represent the dominating public thought."

Norths Leave Ringling Circus Due to War, But Kin May Chance Tour

Join Ringling North and his brother, Bud, are taking a leave of absence with post from the Ringling-Barnum & Bailey circus. It is said that the big top show is leaving the circus, Robert, Robert's mother, Mrs. Audrey Ringling, and William P. Dunn, of Minneapolis, Trust Co. who represent the circus, are representing the circus. John North's brother, the largest showman in the U. S. and Henry Ringling (Bud's) North are repudiate of the late John Ringling, who died in 1926.

Both brothers felt that ODT restriction on transportation, plus acute manpower problems—retaining chiefly young people, who are subject to draft call, in hazard of the show in 1943, but the Robert Ringling faction figure on making the show. The largest showman in the world will again head the new production.

The ODT had ordered like the top to winter quarters at Sarasota ahead of schedule last fall; and an offer from John and Bud, reportedly made direct to the ODT, was faced with so much hazard in consummation of any proposed tour that both decided then to leave the show.

It is not known whether other show business activity, possibly a play, and it may even be one from the German Army, French film and stage star. Later has just returned from a French tour, and is now in Montreal and other Canadian cities, and is anxious to do a Broadway play.

PLAN PAY EXCESS OVER 67% LATER

Talent Guilds Trying to Establish Formula Under Ceiling Limit Acceptable to Studios and Government—U. S. Treasury, So Far, Cool to Modifications—Company Presidents Postpone Coast Huddles Pending Report

STUDIO PROPOSALS

Pending a report from the various studio Guilds—writers, actors, directors—on a working plan under the \$25,000 income ceiling and Wage Stabilization regulation, major company presidents, who were scheduled to meet on the Coast to discuss the problem, have postponed their trip. Among suggestions now under discussion is a more intensified plan to increase gross earnings in excess of \$27,000.

Flexibility of talent wage and salary rates, not exceeding the \$27,000 gross income limit, was recognized as admissible several weeks ago, following representations made by the American Federation of Radio Artists in Washington.

The concessions in handling talent (Continued on page 23)

WINCHELL DUE BACK ON AIR JAN. 24

Lennen & Mitchell, agency on the Jergens account, is figuring that Walter Winchell, who is back in the United States after completing a mission for the Government, will return to his Blue Network spot Jan. 24. Winchell, hasn't as yet given the agency a date, but it assumes that he will be free to go back on the air by that time.

In the event that Winchell must defer his resumption date, the account will go on with its present program, the new commentator combination of Buklaizer, John Gunther and Robert S. Johnson, and extensive coverage of Lieut. Commander Walter Winchell's activities in Brazil, where he has been on active duty with the South Atlantic Force since Dec. 1, is contained in current Time magazine.

Vice-Admiral James H. Doolittle, Winchell had been assigned to mix with Brazilian forces, and he was sent to them and their country, and out what they think about the U. S. and the "inferior" navy.

U. S. and the Navy and State Departments.

VICK KNIGHT DEFERS FILM PRODUCER OFFER

Hollywood, Jan. 12. Vick Knight, executive producer of the Milton Brown agency, has elected to remain on radio rather than accept what he has built up for the Philip Morris account. Devotion was activated by a producer offer from a major studio.

He fled it away for future reference.

Shumlin's WB Encore

Herman Shumlin, left producer, will direct "Watch on the Rhine" for Warner Bros., based on his production of the same name, will leave for the Coast shortly to produce a second film for the company.

He is now looking over scripts that have been submitted to him.

Gueststars at FDR Fetes in D. C. Cued to Take It Easy on 'Expenses'

Doggy Tired

Hollywood, Jan. 12. New low in temperamental starvation was registered by a large but improving British film thesp, who "collapsed" in his chair after finishing a scene in his current picture and called for a cup of custard to revive his drooping energy. When the life-giving custard was placed before him, the star pleaded: "Feed me, I'm so thoroughly exhausted."

He was fed, spoonful by spoonful, while the gang on the set said nothing but "thou art plenty."

Record \$305,000 Sought for New Musical Click

Michael Todd, producer of "Something for the Boys," the Elton Martin starring, hopes to get a new high of \$305,000 from Hollywood, whether it's 20th-Fox or some other studio, for the screen rights to the Cole Porter-Dorothy & Herbert Fields musical. At the moment it has been the people some published reports which mentioned that Fox bought it the opening night. But, Grady, I think probably wind up that way, but under Dramaticists Guild rules there must be open bidding.

The film company owns 25% for writing, and will pay \$25,000. The show cost \$125,000 to bow into Boston. (Continued on page 55)

Garden Pier, Atlantic City, Sold for \$100 Cash 110C Taxes; Cost \$1,500,000

Atlantic City, Jan. 12. Garden Pier, sequestered Atlantic City shoreplace, has been sold at public auction for \$100 and obligation of \$40,000 in back city taxes.

The sale, under mortgage foreclosure proceedings, was consummated Thursday (13) in a clearing of the estate of the late Mrs. Mary A. Gould, and Alfred and Lewis B. Gould, Philadelphia merchants, which held a joint mortgage on the structure building \$1,500,000.

Served full and only trustee was John M. Gould, of Atlantic City, administrator of his mother's estate. The transaction, which was a public sale, was held when she was refused by the buyers, Garden Pier Co., because the high bid was below \$250,000.

Garden Pier, at the foot of New Haven avenue, midway between Steel pier, was constructed as an amusement enterprise in 1912, at a cost of \$1,500,000.

Recently Garden Pier theatre, at the seaward end of the amusement area featured unique productions and in personage and street stars. Last public shows there were wrestling matches in the fall.

BUSHMAN BUSHED

Hollywood, Jan. 12. Francis X. Bushman, star in film roles, received the severest dressing down in his career by federal judge Leon Yankwich for trying to force the court shortly to produce a second film of Meyer Garsin and Channing Lipton. Later, the son of Lew Lipton.

(Continued on page 34)

The words' gone out to the Broadway and Hollywood stars who will make the New Year's Eve party this year for the President's Birthday Ball functions, that there's a war on and that anything even closely resembling the expenses some of the talent rolled up last year won't be tolerated.

The Washington biggies in charge of the annual celebration haven't forgotten the coin abuses that left a bad taste here last year, when, for instance, one film star tipped a hair-dresser \$20, presumably feeling it was being charged to the FDR Birthday Ball committee. Another group of stars ran up a \$1,500 expense voucher over a holiday period last year, including invited limousine day and night for each. This, too, was settled by the committee, which absorbed \$500 of the cost, with the studio and New York publicity departments taking the rap for the rest.

That's all that this year and the spotlight stars have been warned in advance that they'll have to gear themselves to wartime economies.

Lieut. Clark Gable is expected to share the spotlight with other film and stage notables, with Secretary Mayhew seriously considering leaving Gable for the occasion. The Mayhew hotel dinner on Friday, Jan. 20, will be accepted by Al Johnson, who has already accepted Johnson and Marylin, who has been recently recuperated from paralysis. (Continued on page 55)

N.Y.U.'s 8-Week Course In Film Editing, Cutting

New York University inaugurates an eight-week course in film editing and cutting, first of the kind in the east, beginning February, according to an announcement by Professor Robert Geeson, chairman of NYU's motion picture department. Laboratories and workrooms of RKO Pathé News, in New York, will serve as the classroom with Harold M. Bunfield, chief editor for Pathé, as instructor.

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N. Y. License Comm'r Has Yet to Order In Relief Operators and Matrons

Although expecting that he would set a time limit within which relief operators and matrons must be employed in Greater New York theatres, which now have "only one of each" on duty at a time, License Commissioner Paul Moss has not as yet notified exhibitors when his order will take effect.

Meanwhile, theatres have asked for clarification of the Moss directive, declared to be an aftermath of the recent Grove-Rustin fire and a device on the part of city authorities to guard against dangers in houses using only one boothman or one matron.

Order is said to have followed an extensive investigation of the hazards in theatres, including booths which have recently been inspected over Greater N. Y.

The Moss letter, which was dated Dec. 31, attacked rules and regulations of the Electrical, Water, Supply, Gas & Electricity which make the operators "shock" while on duty in charge of a licensed operator, present in the booth proper.

Under the interpretation of this rule, Moss wrote that in order to comply with the rule, exhibitors have at least one operator present in the projection room at all times and one relief operator in the booth, if available to relieve the other when he is needed.

Moss ordered that all theatres in Greater N. Y. must furnish him with affidavits as to the number of operators employed at all times.

Meaning, exhibitors who have two operators employed on shifts have informed them that they must have both at all times, with one operator on duty at all times, with one operator on duty at all times.

PAT SCOLLARD TAKES ON ADDED DUTIES AT PAR

Various functions with relation to Paramount's exchange with the country and Canada, but not in conflict with the duties of G. B. J. Pawley, who has taken over the duties of Pat Scollard, who joined PAR in 1938 and for the past two years has held the title of executive assistant to Ned F. Agency, v.p. over distribution.

Scollard will take charge of all matters of property in connection with the exchange system, leases, supplies, printing, cost control and labor relations. He is also active for some time in connection with certain labor matters affecting the exchanges.

The work assumed by Scollard was formerly performed by Scollard in connection with the importations of duties performed by Pawley, Fred LeRoy and Knox Haddon.

Columbia Wants to Swat Those 3 Little Mosquitoes

Columbia has purchased three songs from Lew Pollack for insertion in its forthcoming musical, "What's Boozin' Around?" The songs are "Three Little Mosquitoes," "In Grand Old New Orleans" and "They're Courtin' in the Mountains."

According to Col, other studios have sought to take "Three Little Mosquitoes" off its hands, but Col has no intention of selling the number, which it deals with Hitler, Mussolini and Hirohito.

Taste of What's to Come

Hollywood, Jan. 12. Last film job for George Monogram before he departs for his native Maryland will be the star spot in "Bomber's Moon," a war yarn, at 20th-Fox.

Production starts this week with Robert Flaherty directing and Sol M. Siegel producing. From script by Kenneth Gannet.

Scott a Corvette

Hollywood, Jan. 12. Howard Hawks' script, "Raiders of the Lost Ark," which is the first of a series of three starring his forthcoming Universal production, "Conquest of Paradise," a tale of Canada's struggle on canvas.

Richard Ross, director, has already shot 10,000 feet of the story this during four months of travel with the corvettes across the Atlantic.

Lewin Draws 'Curie'

Hollywood, Jan. 12. Metro assigned Lewin to direct "Madame Curie," based on the career of the discoverer of radium, at the hands of the title role, understood to have been offered to Greta Garbo. Salary: Par-produces.

Chase Bank Sold 10,000 Fox Common, Oldsm Got Much RKO, SEC Reports

Washington, Jan. 12. Chase National Bank of New York sold 10,000 shares of 20th-Fox common, according to the Security & Exchange Commission's report on insiders' transactions for the period Oct. 11 to Nov. 10. The report showed the bank disposed of the shares in 10 lots ranging from 2,000 to 2,500 shares. Its month-end holdings of common were reported at 21,158 shares, its \$1.58 cumulative preferred having 671,918 shares.

Floyd Olin, American Oil of Jersey City, picked up 14 lots of Radio-Keith-Orpheum common in 10 lots, according to the SEC report, month-end holdings at 23,230.

Alfred C. Foster, president of the American National Bank, reported month-end holdings at 22,212 shares.

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Studio Contracts

Hollywood, Jan. 12. Carlos Ramirez, South American baritone, signed by Metro.

Bonny Ireland, child player, contract at Universal.

Michael Aron drew player ticket at 20th-Fox.

Marguerite Chapman's player option lifted by Columbia.

John H. Johnson, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 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GIGANTIC 50 CITY DAY-AND-DATE WORLD PREMIERE THIS WEEK UNDER THE SPONSORSHIP OF RADIO STATION WLW

The widest, most intensive coverage ever given a motion picture . . . to the millions of listeners served by "The Nation's Station"—

JANUARY 14th

World Premiere Showings in theatres all over the WLW territory, honoring that station's own GREGOR ZIEMER, famous commentator on world affairs, and author of the book from which the picture was made.

A spectacular introduction of the attraction that's coming your way with a rush and the roar of tidal-wave publicity!

"The Nation's Station"
WLW
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CALLING MOVIE PATRONS
TO FILL 100,000 SEATS
IN ITS LISTENING AREA!



HITLER'S CHILDREN

Film Daily says: "Tremendous grosses held certain for this dramatic thunderbolt about Nazi Germany."

Motion Picture Herald says: "This story is one that had to be told..A strong picture dramatically and realistically and it should be a strong attraction."

Motion Picture Daily says: "Strong and unrelenting..Ought to create excitement .. Has dramatic wallop and the merit of truth."

Variety says: "Entertainment as well as exploitation values may be relied on for results."

Showman's Trade Review: "Should be a 'must' on every American's picture list."

Hollywood Reporter: "A vital and angry document .. by long odds the frankest picture about Nazi Germany that Hollywood has yet undertaken."

Hollywood Variety: "Should hit."

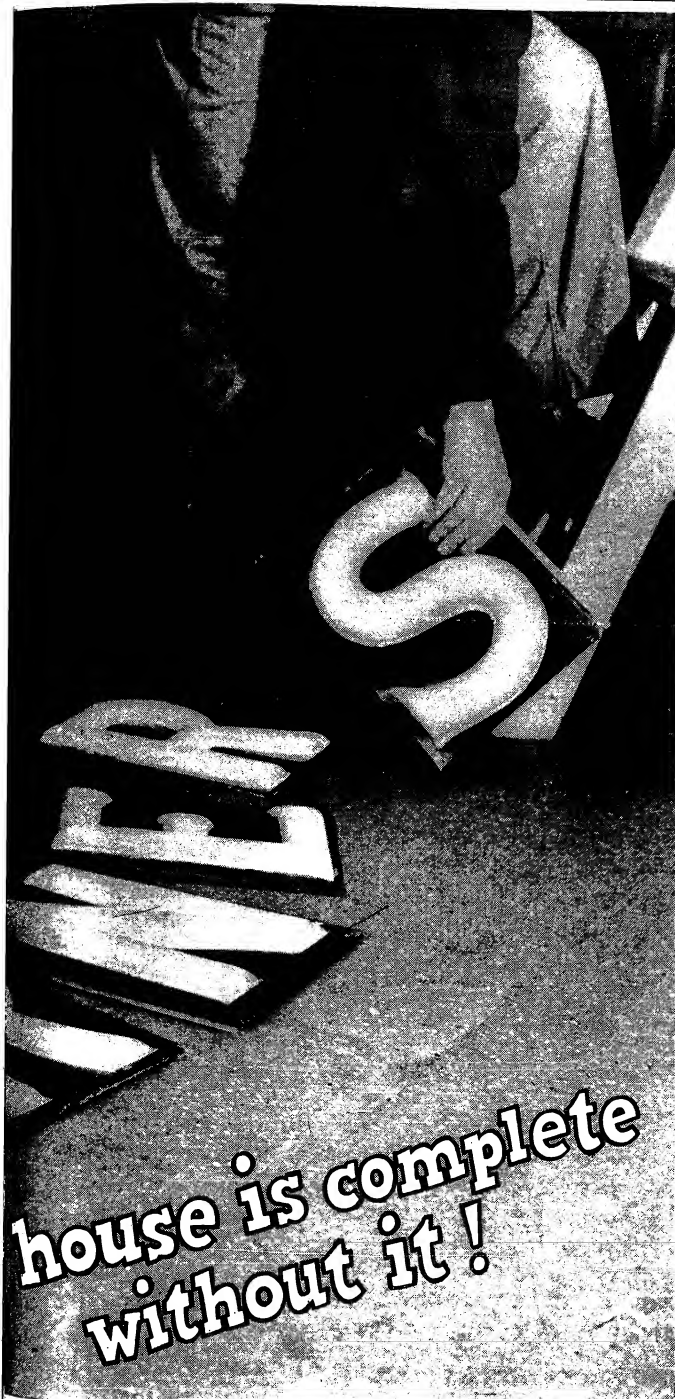
R K O
RADIO
PICTURES

Based on the Best Seller
"EDUCATION FOR DEATH"
by GREGOR ZIEMER, And As
Told To Millions in READER'S DIGEST!



WITH
TIM HOLT • BONITA GRANVILLE • KENT
SMITH • OTTO KRUGER • H. B. WARNER JR.
LOYD CORRIGAN • ERFORD GAGE • JAMES CONNOR
CAMERON • MARY TAYLOR





**YANKEE DOODLE
DANDY**

★

CASABLANCA

★

NOW, VOYAGER

★

**THE
HARD WAY**

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GENTLEMAN JIM

★

**DESPERATE
JOURNEY**

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**GEORGE
WASHINGTON
SLEPT HERE**

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**YOU CAN'T
ESCAPE FOREVER**

★

**ACROSS
THE PACIFIC**

★

**NEXT:
AIR FORCE**

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Jack L. Warner
Executive Producer

Collet at Every Performance!
UNITED NATIONS WEEK JAN. 14 THRU JAN. 20



**ON THE WAY! THE FIRST GREAT
EPIC OF THE AFRICAN CAMPAIGN!**

IMMORTAL SERGEANT

20th
CENTURY-FOX

COLLECT AT EVERY PERFORMANCE! UNITED NATIONS WEEK—Jan. 14-21

**ATTENTION
SHOWMEN!**

**Paramount's Sensational
Box Office Attraction!**

**Cecil B. DeMille's
"REAP THE
WILD WIND"**

**Will Be Available For Exhibition At
REGULAR ADMISSION PRICES
April 23rd, 1943 for Easter**





"THE TEN STRIKE!"

Robert TAYLOR, Charles LAUGHTON, Brian DONLEVY in "STAND BY FOR ACTION"
"ANDY HARDY'S DOUBLE LIFE" with LEWIS STONE, MICKEY ROONEY and the Folks
RED SKELTON in "WHISTLING IN DIXIE"

Joan CRAWFORD, John WAYNE, Philip DORN in "REUNION IN FRANCE"
"JOURNEY FOR MARGARET" with Robert YOUNG, Laraine DAY, 'Margaret' O'BRIEN
SPENCER TRACY, KATHARINE HEPBURN in "KEEPER OF THE FLAME"

"NORTHWEST RANGERS"—The West in action!

"DR. GILLESPIE'S NEW ASSISTANT" with LIONEL BARRYMORE
"TENNESSEE JOHNSON" with Van HEFLIN, Lionel BARRYMORE, Ruth HUSSEY
ANN SOTHERN, MELVYN DOUGLAS in "THREE HEARTS FOR JULIA"

Bowl 'em over with Big Ones!

COLLECT
at Every Performance
United Nations Week, Jan. 14-20

Uncle Sam's Roll Call

Continued from page 4

the triggers in the world we don't want to run the risk of coming to Hollywood cream here at home.



THE PRESIDENT'S WAR RELIEF CONTROL BOARD
WASHINGTON BUILDING
WASHINGTON

January 5, 1943

JOSEPH E. DAVIES
CHAIRMAN
CHARLES P. TAFT
FREDERICK P. KEPPEL

MELVIN D. HILDRETH
GENERAL COUNSEL
HOMER S. FOX
EXECUTIVE SECRETARY

My dear Mr. Harmon:

The President's War Relief Control board is much interested in your plans for United Nations Week and approves of the project. The proceeds of the collections of this week are to be turned over to the National War Fund, as the authorized agency, in accordance with the recent announcement of the President of the United States, for distribution to the appropriate foreign war relief organizations.

Sincerely yours,

Joseph E. Davies
Chairman

Mr. Francis Harmon,
War Activities Committee - Motion Picture Industry,
1501 Broadway,
New York, New York.

Ready! Set! Go!

UNITED NATIONS WEEK

Our Industry's Job January 14th thru 20th!

**COLLECT! EVERY PERFORMANCE EVERY DAY!
COLLECT! AMERICA'S SALUTE TO ITS ALLIES!
ALL TOGETHER FOR ONE GREAT CAUSE!**

Britain and Aussie Film Biz Upbeat Recently Called 'Slightly Sensational'

Film theatre business in Great Britain and Australia came to new heights in the last three months, according to word received in N. Y., this being reflected in slightly sensational increases in distribution revenue for most American companies. Maritime agencies also urge for escapism entertainment as described as producing the business boom. "Cinema trade in Britain reached sensational proportions in the last three or four months, but is more recent in Australia, where it is naturally conversative smaller than in Great Britain."

Because of the huge upheal on the British Isles, there is a possibility that the final coin unframing for the year ended last Oct. 24 may run nearly \$3,000,000 higher than originally expected. There are predictions that upwards of \$9,000,000 may be unfrozen, a shocking figure for brief finalizing period from Aug. 25 to Oct. 24. Originally upwards of \$6,000,000 had been considered likely. It is, in addition to the \$42,000,000 remitted to U. S. districts in October.

One major company is understood to be running about \$500,000 ahead of the previous fiscal year in Britain for the first six months of its new fiscal 12-month period. Estimated that if the price price continues, revenue of this distributor may be \$1,300,000 greater than the previous fiscal year.

Such increases are reported typical of other major majors and are due to any particular company. For example, another major distributor is understood to have made \$164,000 advance by nearly \$900,000 in the first six months of 1942.

Australia's improved business even comparatively is not running as strong. Also the revenue pledged in that territory is considerably tempered by the unusually large tax bite and other levies.

BRITISH DISTRIBUTION CATCH-UP IN NEW YORK

Sam W. Smith, head of Kinematograph Renters Society, Great Britain's film distributor association, has honored at a luncheon, Friday (18) by the foreign sales managers of major film companies at the Harvard Club, New York. Smith, who also is managing director of British Lion Film Corp., has been in the U. S. and Canada during the holidays. He outlined his own observations on the current distribution problems in Britain.

The foreign sales chiefs at the present time are most concerned over remedying two so-called evils in the distribution setup on the British Isles which have come to the fore recently because of the current need for conserving top feature, and the flat rental practice for Sunday playdates. Extended runs will have to be worked out as picture, American distributors contend, and some means of curbing double-features will have to be worked out in Britain. Former course now appears the most logical, but is not near solution.

It has been suggested that all American major companies should back product clear down the line to certain specific dates, and leave it to British exhibitors and circuits to work out their own extended play-dating. The same degree of equanimity will need to be applied on the flat-rental practice if the Sunday playdate situation is cleared up, many managers believe. British exhibitors long have demanded flat rentals for films played on Sundays, admittedly a strong plea. Why the practice can be eliminated, trade observers believe, is for a limited stand on the question.

F. L. Harvey, 20th-Fox managing director in Britain; Lacy Hunter and Robert Riskin, in the Office of War Information, and Tommy Mott, of the U. S. Army Motion Picture Service, also attended the luncheon-meeting.

Warners Plans to Be 1st Yank Co. to Build Theatre in Mex City

Mexico City, Jan. 3. Warners may become the first of the eight major American picture companies operating in Mexico to own and operate a cinema locally. Plans for this are well under way and are expected to be consummated as soon as there is an indication that there will be no hitch in getting building material and equipment. Job will be supervised by an American architect; it is understood, and done by Mexicans.

Site for the cinema, which is penciled to seat 2,500-2,500, will be first run and include a building to house Warners' exchange, has been purchased on the historic Paseo de la Reforma, swank boulevard. Price is reported to be \$200,000 (Mex.) about \$50,000 U.S. for the land alone. Cinema and exchange building is expected to cost upward of \$2,000,000 (Mex.) (\$500,000 U.S.). Reports are that Warners, for the present, will confine itself to the operation of the one cinema, though it may later build a circuit of theatres in key Mexican cities.

BIG TAKEOVER OF LONDON LEGITS

London, Jan. 12. Still Theatres Corp., Ltd., recently acquired by Prince Litter and Howard & Wyndham Ltd., has obtained controlling interest in Associated Theatre Properties, consisting of six West End legitimate theatres. Associated is a \$2,500,000 corporation of which Sir Harold Wertheim owned 51% interest.

Howard & Wyndham controls about 10 per cent provincial theatre. The new combine will control practically all legitimate houses of consequence in England, including 12 West End theatres.

New directors are Litter, Stewart Cruickshank, head of Howard & Wyndham; and one Birch, head of a firm of accountants. Although Wertheim still is chairman, it is understood that he will resign shortly with Litter replacing him. Thomas Bootock remains in charge of the area.

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Current London Shows

London, Jan. 12.
"Aren't Men Beasts," Garrick.
"Aren't and Old Lady," Strand.
"The N. Y. Column," Gaiety.
"Best Bib & Tucker," Palladium.
"Blithe Spirit," Duchess.
"Candida," Haymarket.
"Dancing Years," Adelphi.
"Doctor's Dilemma," Haymarket.
"The Barry Man & Lady," Majesty's.
"Flare Path," Apollo.
"Fins and Dandy," Saville.
"Full Swing," Palace.
"Holy Isle," Arts Theatre Club.
"House of Jefferys," Playhouse.
"Let's Face It," Hippodrome.
"Little Fools," Piccadilly.
"Milk and Honey," Gaiety.
"Men in Shadow," Vaudeville.
"Murder Without Crime," Comedy.
"Old Town Hall," Regent Garden.
"Pettit Forest," Gaiety.
"Quiet Week-End," Wyndham's.
"Wild Swan," Gaiety.
"Waits Without End," Cambridge.
"Watch on the Rhine," Aldwych.
"Venus Comes to Town," Whitehall.

20TH-FOX SEEN ABANDONING BRIT. PROD.

With Robert Kane, production chief for 20th-Fox in England in recent years, reported on the Coast reading several pictures for Hollywood production, cinema company is understood to be abandoning future producing in Great Britain for the duration. It does not mean that 20th-Fox will cease to figure in quota film production in England but that the corporation may secure quota credits simply by purchasing one or two already completed British-made features.

This is possible under the modified quota law, which enables the average U. S. major distributor to fulfill most quota obligations via making or buying a finished British-made production. Monetary requirement of around \$300,000 investment assures a fairly elaborate feature and one likely to clinch, obtain American boxoffice.

Understood that 20th-Fox naturally might participate in the financing of these films but would leave all production worries to a British production unit and technicians. Apart from the new rule which permits such buy-ins of British features, several other American companies recently have expressed preference for such method rather than attempting to produce under restricted facilities now available in England.

Despite U. S. Govt.'s Interest in Film, Canadians Still Probe Documentary

Max Milder Denies WB Takeover of 40 S&K Cinemas in England

Arrival in America of Max Milder, Warner Bros. managing director in Great Britain last week, resulted in reports that Warners might buy the 40 S&K theatres in England. Milder was linked with reports from London that he came over to the U. S. to make arrangements for the purchase of the Shipman & King circuit of about 40 picture theatres in Britain. Milder, commenting on this prior to his departure for the Coast, vigorously denied that any such deal was in the making.

Milder is the U. S. extensively to visit his family and make a formal report on the latest developments in Britain directly to Harry M. Warner. New distribution headquarter, Milder will be the principal things covered.

Because Milder conferred with Warner officials in the U. S., before carrying out negotiations for the purchase of the Associated British theatres, it was a year ago, more than usual creance was given the London report that a new circuit, the ABC purchase was being partly with Warner.

Milder, who is due on the Coast this week, probably will not return to London until the end of the month.

'WAKE ISLAND' SOOK 10% IN BUENOS AIRES

Buenos Aires, Jan. 3. Confounding head-wagging spectacles which had insisted war pictures were good for Argentina, Wake Island (Paramount) did a terrific (2000) on its opening this week. Film had the advantage of a strong public building, and drew applause after practically all runs. Nothing else came near.

Reviews estimates, all given in Argentine pesos, currently at about 275 U. S. follow:
"Ambassador (Lantern & Cuvette) (1,600; 3.50; 2.00). Guerra Guacha (AAA. Arg. made). Still holding up with 10,000 on the fifth week. Last week net 14,000.

Ideal (Lococo) (970; 2.50; 2.00). "Gold Rush" (UA). Way down to 1,500. Apparently hit mud with no luck lately. Last week, house drew an estimated 10,000 as its share of the double.

Rev. (Cordero, Cavallo & Lantieri) (3,300; 2.50; 2.00). "Miss Miniver" (M-G). Blazing out with strong 14,000 on the seventh week. Last week, 17,000.

Ocean (Coll, Gatti & Cia.) (2,800; 2.50; 2.00). "Fred Piper" (O.K. 12,000 considering, but no great appeal locally. Last week's opening alone drew 21,000.

Opera (Lococo) (2,400; 2.50; 2.00). "Wake Island" (Paramount). Terrific 2,000, and due for at least one more. Last week, "Paradise My Darling" (UA), best of the crop with 23,000.

Monumental (Coll, Gatti & Cia.) (3,300; 2.50; 2.00). "Amor, Ojuna" (Arg. made). "Pretty Face" (M-G) and 10,000 is giving it a break. Last week, "The Man in the Iron Mask" (Arg. made). Still holding up with 10,000, after opening to a 10,000.

Supelcha (Lococo) (2,800; 2.50; 2.00). "Gold Rush" (UA). Only 3,500 for the fourth week. Last week, 10,000.

Supelcha (Lococo) (2,800; 2.50; 2.00). "Gold Rush" (UA). Only 3,500 for the fourth week. Last week, 10,000.

As an outcome of the temporary ban on Ontario's "Insider Fighting Canada," latest release of the National Film Board, a Federal inquiry by the House of Commons regarding the total expenditure of NFB since Canada entered the war has been derived by the agency's generation.

Reference to the published statement of John Grierson, head of NFB, the documentary was made of the film to be issued from Washington as an official picture of Canada's request, the U. S. Government, to release the picture—negative was in the making.

The Federal inquiry now calls for a complete tabling of all communications bearing upon the alleged request of the American Government for the production of "Insider Fighting Canada."

As chief of the Ontario Board of Censors, Mitchell F. Hepburn, who is also Minister of the Interior in the Ontario Cabinet, refused to release the picture on the grounds that this was an "unauthorized" release, and that it would be bolting the position of the Liberal Party administration headed by Mr. Mackenzie King.

Hepburn has lifted the ban on the grounds that cinema-goers will now be able to judge for themselves, and determine their verdict on the "exaggerations and distortions of the truth" which the picture might be determining in the commentary of "Insider Fighting Canada." (All other provisions of the Ontario censor film.)

Described as "an unauthorized release," the British Commonwealth Air Training Plan has graduated hundreds of thousands of men from the United States. The commentary also announces, "Behind the scenes of Parliament and the leadership of the House of Commons, William Lyon Mackenzie King stands a people disciplined by war, behind the scenes of the national management of price and wage controls, behind the efficiency of Government measures, and behind the scenes of the people themselves, a people who make a national policy of voluntary sacrifice."

The release, however, taking into consideration the attitude of Quebec, which French Canada is a majority population, and the fact that Canada's population refuse to accept conscription, it is a very debatable and contentious political statement in every sense of the word.

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CHARLES L. TUCKER'S ENTERPRISES, LTD.

Managing Director, Charles L. Tucker

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VARIETY, FILM, THEATRICAL and RADIO

SOLE REPRESENTATIONS ONLY

GENERAL MANAGER
R. G. BLACKIE

SECRETARY
MISS T. M. FINNESEY

MICHAEL ARNAUD and PEGGY	Prince Littler's "MOTHER GOOSE"	Opera House, Leicester
BETTY ASTELL	Firth-Shephard's new musical, in preparation	
PEG and JERRY DESMONDE	Tom Arnold's "ROBINSON CRUSOE"	Theatre Royal, Nottingham
DEHAVEN and PAGE	Reg Maddox Pantomime Theatre Royal, Bath	
CYRIL FLETCHER	Firth Shephard's new musical, in preparation	
NOELE GORDON	George Black's "LET'S FACE IT"	London Hippodrome
HUTCH	Tom Arnold's "HAPPIDROME"	
JACKLEY and CLIFFORD	George Black's "BEST BIB AND TUCKER"	London Palladium
JEWEL and WARRISS	Howard & Wyndham's "ROBINSON CRUSOE"	Theatre Royal, Glasgow
BEA LIVESEY GIRLS	Tom Arnold's "CINDERELLA"	Empire Theatre, Newcastle
V. C. MARTYN	Circus Incorporated Mammoth Show	
JILL MANNERS	Bertram Montague's "ALADDIN"	Hippodrome, Brighton
MARQUIS TRIO	Tom Arnold's "HAPPIDROME"	
NAT MILLS and BOBBIE	Tom Arnold's "ROBINSON CRUSOE"	Theatre Royal, Nottingham
GEORGE MOON and BURTON BROWN	Tom Arnold's "SLEEPING BEAUTY"	Opera House, Blackpool
MAX and HARRY NESBITT	Mayfair Hotel Cabaret	
BILLY PERCY	Prince Littler's "MOTHER GOOSE"	Opera House, Leicester
ALEC PLEON	George Black's "JACK & THE BEANSTALK"	Empire Theatre, Finsbury Park
RADIO RANGERS	George Black's "BEST BIB & TUCKER"	London Palladium
TED RAY	"Buttons" Emile Littler's "CINDERELLA"	Stoll Opera House, Kingsway
BILLY RUSSELL	Prince Littler's "HUMPTY DUMPTY"	Hippodrome, Golders Green
SCOTT and WHALEY	Broadcast Season "KENTUCKY MINSTRELS"	
SHERKOT	Prince Littler's "CALLING ALL STARS"	
NAUNTON WAYNE	Firth Shephard's production of "ARSENIC AND OLD LACE"	Strand, London

Solely Representing

THE PALACE THEATRE, READING, BERKS.

One of England's cosiest Provincial Theatres playing all
the biggest Variety, Radio and Road Show Attractions.

We Send You Season's Greetings and Wishes for a Peaceful New Year

From the Production Centres

IN NEW YORK CITY . . .

THE RADIO TRADE IS DISCUSSING: Fokling of 'Amos 'n' Auth'...
Heinz buy of 'Information, Pleuss,' over Lever Bros.' previous bid...
Whether the Government will approve increased pay for radio artists.

[illegible]

James Church now directing the "Hop Harrigan" serial, succeeding Jay Clark, who joined the Bessie agency staff... That slicko First Panel Quartet back on WEAF for a series Monday, Wednesday nights... Although William Ford Manley and Maj. Henry Pike Carlton were associated of course with the Bessie agency since they had been years ago with the Manley has always written his "Shook Yuletide" programs by himself... The "Judy and Jane" recorded serial, with Marge Calvert and Donna Keith in the title parts, returned to WOR last week... During its leisurely run it was heard from time to time at various stations... It was also heard locally from various cities... "Vivien della Chiesa, soul of 'American Album of Familiar Music' and 'American Melody Hour,' making about 20 concert appearances this season... Casting notes: Myron McCormick's new production, "The Great Gatsby," George Raft, Robert Hughes, Margaret Mulren, Peter Fernandez ("Just Plain Bill"), Albert Alkey, Bill Quinn and Bill Shelly (David Harman).

The Ben Hyman continuity, with concert notes in English, on last Wednesday afternoon's 161 orchestral program on CBS, was simple, concise and a candidate for imitation by other musical scripters....Norman Barasch, Blue network pageboy, sold three scripts for the net's "Three R's" series....Director Dee Engelbach now handling Boston Symphony broadcasts on the Blue, as well as the Metropolitan Opera broadcasts....Gracie

Kinzel back from leave of absence to be assistant to Ron Ferguson, Binswiler editor. . . Ken Michael, of the Blue director staff, inducted into the Army. . . Joseph O. Myers, former usen head at KSTP, Mutual auditioned for "The Dick Van Dyke Show." He was hired by CBS as executive producer Frank J. Dvorak's assistant to Miles E. Lamphear, Mutual auditioned in Chicago. . . Patricia Kelley, former feature writer with the Chicago Times and N.Y. Mirror, and advance publisher for Camel Caravan, joined the Blue Network. . . Ed Krilinger and Al Turner will synch the new Sammy Kaye show for Old Gold, with Manny Holland directing for the Thompson agency. . . Edgar Kobak, v.p. and general manager of the Blue Network, left last Saturday 9-1 for two-week vacation. . . Dave Allen, who has been a regular on the Blue since he replaced the late Bob Hope, replaces Russell Birdwell. After dropped Dinah Shore to take the chore. Miss Smith is ill and has not appeared on her CBS daytime show this week so far.

**Silvernail Leaves Y.&R.
Agency for B.B.D.&O.
Station Relations Pos**

Frank Silvernail leaves the time-buying department of the Young & Rubicam agency Jan. 15 to join B.B.D.&O. as manager of the station relations division in the radio department. He will fill the vacancy created by the promotion of Carroll Nelson to a supervisory post in the B.B.D. office.

Silvernail came from the Pedlar & Ryan agency two years ago. John Kusera is being moved back to Y. & R. time-buying to take up the slack caused by Silvernail's leaving. Kusera has been handling business details for the time-buying department.

IN HOLLYWOOD . . .

[illegible][illegible]

devote his entire time to public affairs.

Kyser Guests for Hope

Kay Kyser guests Tuesday night (11) on the Boo Hope program on NBC for Pepsodent.

Both the Hope show and Kyser's 'Musical Knowledge' series are handled by Foote, Cone & Beldin agency.

IN CHICAGO . . .

[illegible]

NEW CROSSES NEW BOOKS

Heinz Gets 'Info Please' on NBC, Causing Bump By Lever at That Web for Not 'Pushing' Show to CBS

'Information, Please' remains on NBC, but with Heinz as the sponsor, and there is much chagrin being voiced in Lever Bros. circles over that company's failure to get the show. Most of the chagrin is being focused in the direction of NBC. Lever thinks that it would have been good business diplomacy for NBC to have waived any influence it might have exercised over Dan Golenau, owner of the program, and encouraged him to sell it to one of radio's biggest and steadiest customers, Lever, even though it would have meant losing the series to Columbia. Lever had wanted to place the program in the CBS Wednesday 9:30-10 p.m. slot.

When B. B. D. & O., agency on Lever's Vimmis Vilaminis, approached Golenau several weeks ago about making a deal, Golenau wanted to know all the details about the product and the available network apportionment, according to the agency, started blinning and having on being told that the program would go to Columbia as far as Lever was concerned. He remarked that he felt a certain obligation toward NBC because it had carried the show sustaining for some time (the actual channel being his sister web, the Blue) and for other reasons. When pressed further for a 'yes' or 'no' by the agency, Golenau said that he felt a couple other reasons (NBC-connected) under consideration and that he would have to think about it. Lever shortly afterwards heard that the couple were Pabst and Heinz, and Golenau's executives in Boston pressed the opinion that NBC ought to be big-hearted (about the matter). (Continued on page 32)

GM May Preach Safety to Kids—Via 1/2 Hr. Show

General Motors may go back on one of the networks with a half-hour program. The difference between this event and all the others that GM has sponsored would be the fact that the newcomer would be directed exclusively toward the young audience. The theme would be safety.

Campbell-Ewald is the agency.

BETHELEM STEEL ALSO ANGLING FOR GOODWILL

Bethlehem Steel is interested in going on the air with a half-hour institutional program. The objective would be better employee relations.

Shaw on WMCA Leave To Take Gov't War Job

Don Shaw, general manager of WMCA, New York, is on a leave of absence from that station, dated Jan. 13, in order to accept an appointment in the Government post-war war effort.

WOLFF BACK WEST

Takeup As OWI Head There, Now That Barnum Tops N. Y.

Nat Wolff, deputy chief of Radio, Office of War Information, has left for Hollywood to resume at the West Coast branch, which he heads, now that Pete Barnum has been installed in charge of the New York office. Both work under William B. Lewis, the Chief of OWI Radio (domestic), who is headquartered in Washington, but who came in for a couple of days last night (Tues.).

Leonard L. Levinson, handling special assignments at OWI, is awaiting Wolff's arrival in Hollywood before returning to his N. Y. and D. C. duties, leaving from the Coast tomorrow (Thursday).

NETWORKS SHY AWAY FROM BROWDER

The Daily Worker is having difficulty getting a network to sell it time for a weekly quarter-hour hookup that offers Earl Browder, former presidential candidate on the Communist Party ticket, in comments on various news items.

The webs are leery about running into opposition from their affiliates, who, it is anticipated, would argue that Browder's background and reputation classify him as a political speaker, and that if he were allowed to go on the air in a regularly paid period the way he can be open to the local figures with political affiliations to demand similar facilities.

Y&R's Director Shuffle Frees Harry Ackerman For Executive Duties

Young & Rubicam last week realigned the assignment of some of its directors so that Harry Ackerman, production head, can be free to devote all his time to executive work. Francis von Hartzevitz, director of the Kate Smith show, but he will continue to handle Henry.

Beatrice Kay Going Off 'Gay 90's' for Film

Beatrice Kay drops off the 'Gay Nineties' program the end of February to go to the Coast for a Columbia picture. Her return is unlikely as the facts that he has become too closely identified with that light era type of work, and is anxious to free himself in a more general way. In recent radio appearances she has avoided doing the songs she has recorded.

'HARRINGTON TO SEW' SUCCESSFUL SHOW

Howard Stores Now Bally Juve Clothes and Going In for Women's Wear—Barney's Classic Cuts at 50 Bucks Also New

WAR BOOKS, TOO

Indicative of the effect of the war on radio advertising is the number of local programs stemming from transitions in civilian life. In New York this change is apparent in a number of members of situations.

On WQXR a program, 'Learn to Sew by Radio,' is being presented by the Bloomingdale department store for the second time this month. The show runs 20 minutes, in itself an unusual factor, and for six consecutive Tuesday mornings, and offers prizes for the best dresses sewed by the participants.

The entire premise of the program is that with the lessening of manufactured merchandise, women will be interested in making their own garments.

Another symptom is the emphasis by Howard Clothes, chain clothing store, on the use of women's suits, instead of the usual men's suits and coats. Also in the works for this retailer is a line of women's clothing.

And Barney's, N. Y., originally a specialist in cut-rate clothes for men, is now plugging on the 'imperial room,' selling \$40 and \$50 garments.

Finally William Wise & Co., publishers and longtime users of spot radio, via Huber Moe agency, is concentrating on volumes directly applicable to the war. The Aircraft Spotters Guide, a 25c item, has sold nearly 1,000,000 copies. Others ranging from \$1.98 to \$2.95 are 'A Complete Guide to Modern Knitting and Crocheting, the Modern Home Decorations and a book on mathematics.

\$20,000 BUDGET ON BOOK BALLY

Doubleday-Doran will spend \$20,000 within the next three weeks on plugging its Literary Guild of America, with the Huber Moe agency handling \$12,000 of it and the Raymond Specter agency the rest of it.

The publisher's recent drive has been to advertise the development of a book-making line of books, and to use the device in this instance as the offer of two by Doubleday, 'The Sun Is My Umbrella' and 'The War and Peace,' are current and the offer is popular.

Amos 'n' Andy Shun Campbell's Wkly. Half-Hr. Idea and Go Off Air

Feb. 19 After 12½ Consecutive Yrs.

TOM HARRINGTON ILL

Y. & R. V.P. in N. Y. Miericordia Hospital for Diagnosis

Tom Harrington, Young & Rubicam's in charge of radio, entered the Miericordia hospital, N. Y., last Tuesday (11) to undergo observation for a stomach ailment. He hasn't been well for some time. Harrington became so acute the week before last that Harrington arranged to withdraw immediately from work and have himself thoroughly diagnosed.

Harrington's agency duties have been absorbed by Hubert Robinson, Jr., the associate director of the radio department.

TREASURY SHOW ON BLUE FOLDING

'Over Here' the Treasury Department series on the Blue network, folds with Saturday night's (16) broadcast. Understood a contributing factor in the cancellation is the Treasury's reluctance to pay the cost. The department's other network series, the Saturday night 'Radio Victory Relief Fund,' continues for the present.

There have been several complications about the 'Over Here' show, one being the recent resignation of director Bill Bachar after a dispute with Bill Murray, of the William Morris office.

Booking Guest Shows For Guild Show Just a Cinch for Lawrence

Hollywood, Jan. 12.

While agencies producing the so-called glamour shows are braving their brains out booking the picture studio's 'passive resistance' toward actors' return to the picture studios, Bill Lawrence, Coast booking agent of Pedlar & Ryan, says seriously looking for his last show, 'The Screen Guild Players' program, easy in advance. Gratis performers for 'Radio Victory Relief Fund' at Picture House have been cleared in Washington to avoid any entanglements with salary ceilings or social security.

Three shows lined up last week by Lawrence and Hummel, a top talent controller, comprise William Powell and Diana Lewis in 'The Boy Or Not to Be' Jan. 18, Mary Astor, Humphrey Bogart and Sidney Greenstreet in 'Africa' the Pacific Jan. 25, and 'The Wife Takes a Flight' Jan. 1, with Rita Hayworth and Ray Milland.

SHARTEL MOVES OVER AS HURST RADIO HEAD

Chicago, Jan. 12.

W. S. Sharbel, formerly with RKO, M. Sedgwick Co., has been named head of the new Hurst Radio Co. Don't dare, succeeding Ward Duell, who transfers to account executive handling the Stetson Gilbey group.

Amos 'n' Andy Freeman F. Gordon and Charles Correll go off the air Feb. 19 after 12½ consecutive years in network radio. The team has elected to quit Campbell Soup rather than abandon the daily quarter-hour format that it has been associated with since the inception of its radio career and assume a weekly-half-hour setup.

Campbell had bought the Wednesday 9:30-10 p.m. period on CBS with a view to switch Amos 'n' Andy to it March 3. The change in Campbell's agency has been prompted by economy reasons, as dictated by the effect that the war is having on the food industry. Restrictions on the supply of canned goods for civilian use have made it expedient that the company's attention be concentrated more along institutional lines than that of consumption stimulation.

When Amos 'n' Andy moved over to the Campbell payroll in January, 1938, it was for a weekly salary of \$7,500. The team's only other network sponsor had been Pepsi-Cola. Amos 'n' Andy started with the identifying account of Campbell in 1929 and they remained on NBC until March, 1931, when Campbell shifted them into their present CBS niche, 7-7:15 p.m.

The trade has always credited Amos 'n' Andy as being largely responsible for the initial creation of the radio industry. Restrictions on the supply of canned goods for civilian use have made it expedient that the company's attention be concentrated more along institutional lines than that of consumption stimulation.

The idea of the half-hour format for Amos 'n' Andy has come from H. F. Jones, Campbell's advertising manager. When the proposal was transmitted to Correll, he and Jones consulted with their agents, the William Morris office, and they agreed with the latter's opinion that it would be preferable for them to have the amount than accept the half-hour proposition.

Welles-Lockheed Washing Up After 13 Weeks on CBS

Hollywood, Jan. 12.

Not so-called the Orson Welles' break with CBS. Lockheed, the sponsor, and it's now definite that his CBS series will be washed up Feb. 13 after 13 weeks. A few weeks ago the kangaroo around KNX made look on how long the Welles-Lockheed affair could last. The boy wonder placed the head man of the aircraft plant out of the picture during the last week.

Welles gave out a statement that he quit his release as he had too many other things to do. If a valid substitute can be found, Lockheed-Vue will stay on the air.

Resurrect 'Name' Quiz

The Blue agency is resurrecting the quiz program, 'What's My Name?' on Sunday, Feb. 15, on NBC. Airline Factors will be one of the quiz-takers.

Spot Broadcasting's Peak January In Years Is Offsetting Cancellations By Carnation Milk, P&G and Marlin

Even with the cancellations from Carnation Milk, Procter & Gamble and Marlin Razor Blade, national spot broadcasting is having one of the busiest Januaries in years. The picture in this class of business since the turn of the New Year is only encouraging to those who are, but considerably beyond expectations. Station reports repeat that the hour of activities in the past few weeks was reminiscent of the peak going of a July or August, when spot advertisers do their lunging up of fall and winter campaigns.

Aside from such new pieces of business as Knox Gelatine, Fleischmann's Yeast, Golden's Mustard and Rina-Vims, there's the long list of renewed accounts. The latter include Bloch Drug, Continental Baking, Tex Toothbrushes, Montholom, Ward Baking, American Chicle, Arrid and several of the Vick products.

Marlin Razors blades is cancelling everything spot as of Feb 1 as the result of an order from the War Production Board allocating much more of the Marlin output to the men in the armed services. The Marlin schedules have entailed from three to six announcements a week. Cancellation, which relies completely on tin for its packaging, is cutting out spot but will retain its weekly half-hour program on NBC.

The Procter & Gamble spot cancellations on certain stations are more due to a change in its network coverage. It has lined up full networks on NBC for "Ma Perkins" (Oxydol), "Right to Happiness" (White Naphtha), "Road of Life" (Dust) and "Vic and Sade" (Crisco) and there is a possibility it will do the same thing for "Pepper Young's Family" (Canary). The money formerly applied to supplementing its network coverage with spot will now go to the networks for the extended station hookups.

Golden's Mustard is back in spot radio with a quarter-hour musical transcription series. The schedule calls for two a week. Charles W. Horst is the agency.

N. Y. Sup. Ct. Upholds Chge. to Sponsor For Station's Own Plugs

A legal precedent supporting the practice of selling 15 minutes and delivering less in order to allow for a station identification announcement was established last week by N. Y. Supreme Court Justice Morris Eder. Latter directed a verdict in favor of Donald Flamm, who had sued Famous Players for moxie due at the time he sold WAIC.

N. Y. Famous Players claimed that a rebroadcast was due since the station had delivered 14:30 minutes and not the full quarter hour. Flamm, through his attorney, William Weisman, pointed out this was the custom of the trade and the judge, in directing the verdict, held that the universal practice in radio is to make the time approximate, since the Federal Communications Commission requires a station identification announcement.

The award, including interest, etc., totaled \$5,080.22.

AFRA, NETWORKS AGREE ON 10% SUSTAINER RAISE

New network sustaining contracts, involving the 10% increase in pay, were signed Monday and yesterday (Tuesday) by officials of the American Federation of Radio Artists and the four chains.

They will now be submitted to the War Labor Board and the Treasury Department for approval.

Daily Going to Cairo

John Daly, CBS newscaster in N. Y., is reported leaving late this month to become the network's correspondent in Cairo.

Not known where Chesler Morrison, the present CBS rep in Egypt, is to go, nor who is to take Daly's assignments in N. Y.

ASHLEY GETS 'CANTEEN'

In Director Spot When McGill Quits Due to Vet Comments

"Stage Door" ("Canteen") program, 9:30-10 p.m. Thursday nights on CBS for Cans Products, will be directed by the Ashleys effectively with the Jan. 28 broadcast. Early McGill, CBS staff director, now handling the show on a freelance basis is resigning because his network commitments prevent him from going out of town for a series of pickups from other cities, planned by the sponsor and the C. L. Miller agency. Roger White will continue to produce the program.

Besides directing "Stage Door," Ashley will also probably handle the Robert Benchley series, which the Miller agency recently auditioned and expects to have sponsored soon by another account.

Kansas City—Virginia Krueh is new addition to production staff at KCKN.

Marjorie Morrow Quits CBS for WB Talent Post

Marjorie Morrow has resigned as casting director for CBS to join Warner Bros.' eastern office as associate talent director. Her place at the network will be taken by Ruth Norstrom, with Millicent Holloway as assistant.

Miss Morrow, whose resignation takes effect Feb. 3, has in the seven years she has been at Columbia auditioned around 8,000 men, women and children.

Mullen Joins NBC Bd.

Frank E. Mullen, v.p. and general manager of NBC, was last week named a member of the board of directors. He has been connected with either NBC or its parent corporation, RCA, since 1926.

His first job at NBC was as director of farm programs, working in the Chicago division offices. He served RCA as manager of its information department from 1934 to 1940.

WOR, N. Y. HERALD TRIB EXPAND EXCHANGE TIEUP

WOR, New York, has expanded its tieup with the N. Y. Herald Tribune on a time for space basis. The station has allocated to the newspaper a Sunday period (8:45-7 p.m.) for a news review and comment by a member of the H-T staff, Richard L. Tobin.

The tieup had previously been confined to the plugging of the paper on John Gambling's early morning program.

Fleischmann's Lining Up New England Campaign

Fleischmann's Yeast is lining up availabilities for an announcement campaign in New England which is scheduled to start around Feb. 15. Kenyon & Eckhardt agency will do the placing for the account.

the musket came down
from the door...



Over the door of every radio station in America, there hung, on December 7, 1941, a symbolic and invisible musket—in the traditional American manner.

December 7, 1941, without panic or flourishes from the brass section, every station in the United States yanked down the musket, grabbed powder-horn, shot, ramrod and flint, and went to work.

DET. STATIONS CLEAR AIR FOR RICKENBACKER

Detroit, Jan. 12. Leo J. Fitzpatrick, general manager of WJR, announced that every station in this area had canceled its commercial programs from 9 to 9:30 p.m. on Friday, Jan. 22, to broadcast the speech which Capt. Eddie Rickenbacker will give before members of the Society of Automotive Engineers here.

The cancellation of network programs in favor of a local broadcast on the part of all stations is unique in Detroit radio history.

Greg Joins Blue

Humboldt J. Greg has joined the sales staff of the Blue network. He was formerly national sales manager of the McClatchy group of west Coast stations.

Greg started with McClatchy in 1934.

Clark Candy to Sponsor Vandercook and Gunther

Clark Candy will sponsor a weekly news period on the Blue network with John Vandercook and John Gunther, Walker & Downing, Pittsburgh, is the agency.

Program, with an audience-participation angle, will be heard 5-5:30 p.m. Sundays, starting Feb. 28. Moylan Sisters series, currently in that spot, will be moved.

Knox Seeks Availabilities For Butter-Mix Formula

Knox Gelatine is scouting around for availabilities on women's participation programs for the placement of a campaign which has been inspired by the butter shortage. The campaign will offer a formula which, when mixed with a proportionate amount of butter, will make the little butter available go further as well as provide a semi-substitute.

Kenyon & Eckhardt is the agency.

D. C. OR MOSCOW?

Jack Purcell Lays His Way Out of Platts.

Washington, Jan. 12. Repeated slips by interlocutors handling CBS' early morning global roundup of war and international news, though exasperating to executives, are arousing interest here in the program and providing amusement for twelfth-century listeners besides bewildering Jack Purcell, gabber who handles the D. C. end of the show.

Few weeks ago Purcell was introduced with "We take you now to our nation's capital—Moscow."

Most recent faux pas "local dials" wonder if it can be the morning-after effect of holiday cheer) was the following cut-back to New York after the Moscow part of the roundup: "You have heard the latest news from our nation's capital."

"Do I work for Pat Jey or Churchill?" intoned Purcell after the second boner.

Lever's New Idea of Dual Plugs In 1-Min. Slots May Embarrass Stations That Nixed Ex Lax-Jest

Femmes' Indoor-Outdoor Dual-Type Radio Show

Alice Marble, U. S. tennis singles champion in 1938-40 inclusive and American doubles and mixed title holder for several years, and Margaret Halsey, author, are being teamed for a radio show. Format of show will exemplify the indoor and outdoor type of American fems.

Miss Marble and Miss Halsey were paired previously in authoring the book, "With Malice Towards Some."

Lever Bros' linking of things on two different products, Rinso and Vimms vitamins, in a single recorded one-minute announcement has not only caused much comment but also created a situation that may be embarrassing to some of these broadcast stations. The Joseph K. Levee agency last week scheduled a similar show when it ran into some stationary opposition and the agency is now waiting to see whether the rap that did the rejecting accepts the Rinso-Vimms duo.

The products of the products in a single one-minute announcement are Ex Lax and Jax.

The new Lever schedule violates an innovation for a half-hour slot. Advertisers have heretofore confined their one-minute blinks to a single product. The reported campaign now being uttered by Lever divides the minute between a plug for Rinso and another for Vimms, with a sound of quiet intervening.

Lever's doubling up of the two products has brought a hot protest from some of the larger stations through their reps. These broadcasters have argued that the arrangement makes for bad programming, since it would amount to the progression of plugs directed out to listeners within the space of a few minutes. The executives they have pointed out, would be particularly severe in the case of daytime slots. There could be one plug by a train of five commercials in less than three minutes. The order in such an instance would run as follows: First, the series' main closing announcement; second, the Rinso plug; third, the unannounced; third, a chain break announcement and then fourth and fifth, the Rinso and Vimms blurt.

Nor do the broadcasters fancy the idea of the loss of revenue incurred by telescoping some of their two different products in a one-minute announcement. They look on the setup as a sort of double-breasted, and what also worries them is that if they yield to this arrangement it wouldn't be long before some account came up with the pattern of a triple-feature, or announcements on three different products, for the one-minute plug device.

QUAKER BUYS 'TERRY' ON BLUE

"Terry and the Pirates," formerly a recorded serial for Libby, McNeill & Libby, will be sponsored by Quaker Oats starting Feb. 10 on the Blue network, through Sherman & Marquette agency. It's now on the same hookup for a sustainer break-in, occupying the spot formerly held by "Don Winslow of the Navy." Latter serial folded due to a realignment of the General Foods, but Quaker Transamerican formerly produced "Terry" as a recorded show, but when Pete Jagger quit the sales force there to join the Blue network he brought it with him, as he had the deal with the Tribune syndicate for the rights to the cartoon strip. Al Barker, who wrote the program for Transamerican, is again scripting it, with Cyril Armstrong directing for the Blue and the cast including Cliff Carpenter, Ted de Corsia and Patsy Campbell.

Petrillo Joins Woods On Scouts' Drive Committee

James C. Petrillo, head of the American Federation of Musicians, has accepted service with Mark Woods, Blue network prez, on a committee connected with the 1943 finance campaign of the Boy Scout Foundation of Greater New York. Woods, who is chairman of the public service division of the campaign's businessmen's committee, old the inviting.

Also on the committee with Woods is Frank White, CBS treasurer.

1. January 6, 1943, Variety announced, after a year of searching analysis of all individual station enterprise throughout the nation seven special awards to local stations, "for outstanding Wartime Service." Five are CBS stations: KMBC Kansas City, Mo. • KOIN Portland, Ore. • WBT Charlotte, N. C. • WHP Harrisburg, Pa. • WJR Detroit, Mich.

2. And Variety made special awards for distinctive merit in some field of war endeavor and two of these went to: WBT Charlotte, N. C. "for fostering racial good-will and understanding." • WKVA Richmond, Va. "for contributions of military-civilian understanding."

3. And Variety chose, from the ranks of the great civilian-technician army of individuals working within the hundreds of local stations throughout the United States, nine for individual citation—that is, gave them "sharpshooter medals" for rare marksmanship with the musket.

Five of them were marksmen in Columbia Broadcasting System's stations:



Irving Abelo WKVA Grady Cole WBT Gene Deanni KMBC Clare Hays KOIN Dick Redmond WHP

4. And Variety commended especially for "good ideas" applied to the victory effort: WCKY Cincinnati, Ohio • WBBM Chicago, Ill.

CBS stands at salute to these stations and individuals, congratulates them.

The awards simply sharpen the fact that throughout the CBS Network, there is not only singleness of purpose, but a keen eye on the target of victory, and unrelenting readiness and resourcefulness.

THE COLUMBIA BROADCASTING SYSTEM



* Sunday we hope Clare will meet Jr. Lieut. Lindmila Petichevsko of the Russian Army.

Lewis Seeks Nat'l, Regional Sponsors For New OWI Announcement Plan

Washington, Jan. 12.—While H. Lewis, chief of the new OWI station announcement bureau of the Office of War Information, is seeking the cooperation of national and regional advertisers to increase the effectiveness of the new OWI station announcement plan which will start Monday, Jan. 14, Lewis is also seeking national and regional advertisers, who have been using spot programs in one or more cities, have been advertising for some months in OWI's national spot allocation plan, which will be augmented next week by the station announcement plan.

Idea of the new plan is to have the stations, scheduled to air the advertiser's shows in the future by station program managers, rather than by headquarters in Washington. To this end the OWI radio bureau is suggesting to each advertiser that it write every radio station it is used to urge that the station carry OWI announcements either within its program or next to its program, wherever possible and as often as possible. It is expected that this will provide a number of new possibilities for announcements which were formerly unavailable to the stations.

It is being suggested that wherever

possible the announcements be placed at the beginning or the end of a spot broadcast, whether it is spot or continuous.

Programs from service camps at military centers are offered by the OWI as excellent vehicles for carrying the announcements, which are to be made by the stations, and for the national and regional advertisers, with their program OWI feel that since civilian homes in more cities are being reached by backing up the fighting force war messages about home front activities from a logical relationship to the services and can often be fitted into the service programs with thought and planning.

Beyond the news and service broadcasts, OWI suggests that station program managers and the OWI office sponsor programs to take advantage of the latest statistical data on liquor and liquor.

No Beer or Liquor Tieups

Local sponsors using OWI announcements within their programs must meet with Government sponsorship requirements. No beer or liquor programs, for example, can be scheduled to air on a commercial basis unless they are scheduled or written with respect to the OWI. An OWI representative on the local level, for instance, might be alerted with a local advertiser's local program, but OWI would not want the advertiser's own commercial to follow immediately on the heels of the OWI announcement, making it seem like one long commercial. Music or talk should separate the war message and the commercial announcement. To do otherwise would lead to serious public criticism of spending Government funds for recorded announcements which could be interpreted by the listener as a buildup for a commercial message. Furthermore, while OWI allows single announcements to be placed within programs as indicated above, it doesn't want single OWI messages sponsored.

OWI encourages the writing of a war message into an advertiser's script and the use of the advertiser providing that the job is well done and that all the essential points are covered in at least one minute.

While some messages will be less effective when handled in this manner, it will be up to the station to use considerable judgment before agreeing to the practice of writing messages into scripts. Consideration should be given both to the question and to the particular suitability of each message to the radio before arriving at a decision to write in.

Since the station's program manager is responsible for the scheduling of the OWI messages that his station has agreed to run, it is up to him to make the contacts with advertisers in whose shows he would like to place OWI announcements. If the advertiser has not already offered their shows to him, while the program manager is expected to take the initiative about this, the OWI regional unit will be available and can be contacted for advice and consideration should be given both to the question and to the particular suitability of each message to the radio before arriving at a decision to write in.

YANKEE'S NEW BOARD HOSTS WEB'S OFFICIALS

Boston, Jan. 12.—The newly elected board of directors of the Yankee Network hosted the web's executives at a cocktail party and dinner in the Hotel Convent, Boston, last Wednesday night. The event gave the executives the opportunity to meet the network's new allies, the officials of the General Tire & Rubber Co. These officials, some of whom are new members of the Yankee board, were William O'Neil, president of G. T. & R. W. E. Fouse, R. S. Fouse, and Larry McKinley, all v. p.'s; H. J. Jenkins, secretary, and James H. Gervy, Boston general manager of the tire company. William O'Neil, Jr. of WJW, Akron, was also present. The following day (Thursday) General Tire gave a luncheon to Boston newspapermen.

NBC's Central Division Also Organizes Staff Operations Committee

Chicago, Jan. 12.—A staff operations committee, similar to a group already set up at New York, was organized by NBC's central division here last week. Group will produce new ideas, try out a better staff organization, and coordinate the work of departmental divisions and managers, and assist in the formulation of operating policies.

William Weddell, of the sales department, has been named chairman of the group, which is composed of: William Anderson, assistant office manager; Earl Henderson, program traffic manager; Charles Dugan, production manager; E. A. Storck, sales traffic manager; Thomas Horan, sound effects; Phil Sietz, national and local spot sales; William Keight, supervisor of announcers; Gilbert McClelland, assistant advertising and sales promotion manager; William Murphy, continuity editor; Jack Ryan, news department news editor; and T. E. Schreyer, technical operations supervisor.

CONAN DOYLE'S HEIR SUES ON AIR SHOWS

A suit has been filed in N. Y. Supreme court by Donald P. S. Conan Doyle, heir of the late Conan Doyle, against the radio show, "The Conan Doyle Show," for breach of contract.

The suit is a counter-claim, charge that the defendants failed to pay \$7,700 fine him on a contract. The plaintiff and defendant signed a contract which granted them permission to use a series of "Sherlock Holmes" dramatizations on the radio for 22 weeks.

Heinz Gets Info

Continued from page 27

There was always the chance, however, that the program might be moved over to NBC when the right time became available on the network.

In NBC sales quarters Monday (11) it was pointed out that Lever Bros. must have been laboring under a misapprehension if it thought that the network had had anything to do with Golempau's choice of an actor to portray a network character. It was added, before Golempau and the choice he made was entirely correct. NBC's pressure on influence the spot that Heinz bought on NBC in Monday, 10:30-11 p.m. The spot was for 44 weeks and for an eight-week layoff in the summer. The starting date for Heinz, Feb. 13 and the agency is Mason.

Golempau in Philly Row

Philadelphia, Jan. 12.—A row between Dan Golempau, owner of "Information Please," and Benjamin Ludlow, Pennsylvania Administrator of the War Service Staff of the Treasury Department, marred the visit made here by the radio show in connection with the sale of 1000 bond-selling drive. Ludlow had been invited to the press at the sale of 1000 bonds at the Academy of Music last night. The Treasury Department had been invited to the Treasury Department last night. The Treasury Department had been invited to the Treasury Department last night. The Treasury Department had been invited to the Treasury Department last night.

Patricia Page becomes the first member of the council room of station WJW, Des Moines, Iowa.

Much Beefing About Beef

Killing the meat shortage isn't funny to CBS. Tommy Dorsey learned it his day—last week. Remotely, the war's Beef Policy informed him with finality that it's no joke. No, "Stuffed in Your Coat," unless some of the words were changed. Disputed lines were something like "the ground is so wet, not even mud." Deducted Policy, that's contrary to OWI regulations, and a must come out.

Dorsey, who, poli-thing and plucking the dirty, demurred on the ground that NBC let it ride on his Raleigh program. CBS finally won out and the impending meat blackout is now brievely underplayed rather than emphasized. Noctivity time is by S. Oliver and Sammy Cahn.

15 Clear Channel Outlets Gave \$4,400,000 in Time To War Effort in '42

Washington, Jan. 12.—The 15 member stations of the Clear Channel Broadcasting Service donated \$4,400,000 worth of radio time to the war effort during the past year, according to the annual report of the organization made public this week. Estimate of time value is based on each station's card rates and discounts, but the figure does not make allowance for production and talent fees.

Pointing out that war programming is a necessary function of radio in war time, the service said that more than 10% of the total broadcasting time of the clear channel stations was devoted to war broadcasts. Programs and announcements in the compilation were all broadcast on a sustaining basis. No new series, sports programs, or orchestral music were included.

Service pointed out that, entering the second year of war, broadcasts related to the war have become one of the largest single types of programming on clear channel stations. Last year, the clear channel stations made 60,000 spot announcements concerned with the war effort, locally originated 2,026 hours of live programs, broadcast 654 hours of locally originated and transcribed shows, and 2,438 hours of network war shows.

SYMPH VICE COMPTON FOR CONTI ON MUTUAL

Conti Soap, is replacing Water Compton's news comment series on Mutual with a classical musical program. Compton fills a Sunday afternoon hour, while the new stanza, composed of a 28-piece symphony contingent led by Alfred Antonini, and of Metropolitan Opera stars as guests, will make use of the Thursday 8:30-10 p.m. period. The latter program starts Jan. 21.

Birmingham, Castellan and Pierce is the agency.

Addison Smith's Tour

Addison Smith, of the Rutland & Ryan director staff, left last week on a tour of cities carrying the "Quiet of Two" program for Noxema. He goes first to Des Moines, then to the northwest, thence to California and back across the southern route.

Back about mid-February.

Hill's Objections Cancel Sinatra's CBS Sustainer

Frank Sinatra failed to begin a new series of sustaining programs nightly on CBS last week because of an objection to his singing. Hill, head of American Tobacco, Sinatra was recently signed to replace Barry Wood on the Lucky Strike Hit Parade, while Wood shifted to the new Lucky-Strike program on the Blue network Friday nights. Since Hill had bought Sinatra for a commercial on CBS he couldn't see the singer doing anything but singing.

Incidentally, Sinatra's insertion into the Hit Parade in place of Wood is due only to the fact that Sinatra is tied to CBS itself. Under his contract he cannot work on another net and the only station to which the two singers was to move would be the new program, which might be a new thing.

Jack Runyon East

Jack Runyon, Coast representative of the Office of the Coordinator of Inter-American Affairs, arrived in New York last week for a fortnight's contact with the agency's Latin-American representative, who are currently here.

Alberto Rondon, also from the Coast Office, accompanied Runyon east.

When you buy time—BUY AN AUDIENCE



WTAG WORCESTER

KSO & KRNT gave Tenderoni a flying start

—Chas. H. Flanders, Jr.

As broker for Tenderoni, Charles H. Flanders, Jr., has a right to be proud of the complete distribution achieved in a very short time. Commenting on radio part in that job, Mr. Flanders says:

"Rarely have I seen a new product take such rapid strides in Iowa as Van Camp's Tenderoni has made since last June.

"We know we have an outstanding product, but surely a good share of the applause goes to spot broadcasting on KSO and KRNT, which gave Tenderoni a flying start in Iowa.

"We cover 35 counties and find the spot broadcasts were effective in all of them. Your stations did a lot of good getting the wholesale trade to tie up with our introductory campaign so I am sure the results for these first six months are as pleasing to you as they are to me."



KSO KRNT
DES MOINES

Associated with the Des Moines Register & Tribune
Represented by The Kato Agency



560 KC
5000 WATTS DAY
5000 WATTS NIGHT
Carolina's BEST Frequency!
NBC Red
WMAZ

"...a memorable contribution to the war"—

WNEW can be proud, without boasting, of Variety's ~~Special Award~~ —a citation for its program memorializing Nazi rape of the Czech town of Lidice.

In making the award, Variety's editors said:

"In producing 'We Refuse To Die', WNEW displayed vision, courage and showmanship of first-rate calibre . . . It was a major undertaking. The original broadcast was aired on October 25th. Subsequently it was heard over the entire world.

"Thus a single station was responsible for telling all the peoples of the world that America noted well the Infamy of Lidice. By so doing, WNEW made a memorable contribution to the war."

WNEW expresses its thanks to Variety, and to Madeleine Carroll, Joseph Schildkraut, Erich von Stroheim, Clifton Fadiman, Philip Cohan, and the

others who freely gave their services to this broadcast.

If, through "We Refuse To Die," millions of people, or even a handful, came to understand better what the United Nations are fighting for, that is reward in ample measure.

Recent WNEW Awards

- 1940** *Variety* Showmanship Award.
Billboard Radio Publicity and Exploitation Award.
- 1941** *Variety* Honorary Award.
Billboard Radio Publicity and Exploitation Award.
- 1942** *Motion Picture Daily* Special Exploitation Award.

WNEW

Engagement
N'S STATE
w. York
RINES
omorrow, Thursday,
Jan. 14th

Musical Supervisor:
'Abie's Irish Rose'

Tribute to Dr. Tross and WBT

The "Wings Over Jordan" program (CBS) last Sunday (10) paid tribute to WBT, Charlotte, and Dr. C. S. Nathan, its station manager and clergyman, for their joint broadcasting efforts which have been and are being singled out by Variety for one of its 1942 Showmen-Awards. The program on that day was broadcast from WBT and Dr. Tross came on from Charlotte to participate in the broadcast.

The Rev. Glenn T. Settle (the program's narrator) stated: "This day marks the beginning of the first of three consecutive years of broadcasting on station WBT in Charlotte, North Carolina. For outstanding achievement in fostering racial good will and understanding in 1942... the program on that day was broadcast from WBT and Dr. Tross came on from Charlotte to participate in the broadcast. For outstanding achievement in fostering racial good will and understanding in 1942... the program on that day was broadcast from WBT and Dr. Tross came on from Charlotte to participate in the broadcast. For outstanding achievement in fostering racial good will and understanding in 1942... the program on that day was broadcast from WBT and Dr. Tross came on from Charlotte to participate in the broadcast."

"STOOPNAGS"

Cal. Soapopage
Comedy Club
11 Mins.
BITTER HONEY CANDY
Sunday, 1:45 p.m.
WABC-CBS, New York
(Roche, Williams & Cunningham)

The basic idea of the audience participation segment has considerable possibilities, but it will take some time and patience to get it properly grooved. The background music, which is composed by Cal. Soapopage, should provide a corking appropriate sparkle and impetus to the program, and once they catch on to what is expected of them, and the discussion of impromptu can be maintained, the program should be most successful. Much will depend, of course, to the degree of ingenuity and resourcefulness, applied by the program's promoters, as well as Soapopage, during the period of trial and error.

The pattern on the opening installment (10) called for Soapopage putting his studio audience and participants in the mood by enacting Kenneth Roberts, the program's announcer, in some comedy sketches and parrying the interruptions of a scribe, referred to as "Uncle Charlie." The number of participants from the audience is limited to two, a man and a woman. Soapopage inquires how each would react to some emergency situation and the degree of the participant's success is determined by the screenwriters of the answers and counter-questions put to the m.c. It is left to the audience to decide which of the two to get the \$25 war bond or the \$10 in war stamps. The program faded quite well with the two participants tagged for the introductory occasion.

There was much passing out of copies during the quarter hour and as for the plus, it just gushed forth at the best provocation. The sponsor, Schuster Candy Co. of Chicago, couldn't have received more liberal treatment from the two or the checker of the commercial. Ode.

'SOL LEWIS, COUNTRY EDITOR'

Talk
15 Mins.
Sustaining
Saturday, 5:45 p.m.
WJZ, New York

Using current news items as a springboard for homespun philosophy and cracker-barrel observations done in a friendly, rocking-chair manner, Sol Lewis has a 15-minute sustaining program over the blue network that will appeal particularly to the smalltown and rural element. Series of weekly broadcasts, originating at KJL, Seattle, started Saturday (9). Lewis, mixing homespun humor and salty comment on current affairs, some of not particular international importance though, was in line with the picture generally, as editor and publisher of the Lynden, Wash., Tribune, which has a circulation of 1,831. He was formerly on the "America's Town Meeting of the Air" program.

Lewis' discussion of each week, it was announced, will deal with the war as it affects the lives of rural communities. In speaking of Gov. McNamara's request that daily newspapers cut 10% during 1942, Lewis intentionally made an appeal in behalf of the smaller sheets.

The small-town editor has a very listenable voice. Chas.

WJZZ With Mutual

Station WJZZ, Clarksville, Tenn. joins the Mutual network Feb. 1. It will bring the number of network outlets to 212.

FOUR BUDDIES



'ADVENTURES OF THE THIN MAN'

Writers: Milton Lewis, Eugene Wang
Director: Himan Brown
25 Mins.
GENERAL FOODS
WABC-CBS, New York
(Benton & Boulez)

After a satisfactory run on NBC for Jerome Woodbury, this adaptation of the Dashiell Hammett stories and which started last week on CBS as the concluding 25 minutes of the 8-8:35 niche Friday nights, formerly held entirely by the Kate Smith show. General Foods, which also sponsors Miss Smith's bankrocks the Sanka coffee and Post Toasties, and Sanka and Post Toasties, the latter product, handles production through the Himan Brown office, while Yotun Rubinstein, which is responsible for the purchase of the program, and participates as the agency for the Sanka brand.

On the strength of the opener, Thin Man should repeat its NBC check. It's still a compact show, with a fast, suggestive sequence to season the standard mystery-cum-romantic story theme. The characters are familiar by now and are sharply drawn, and the situations are essentially good, although the basic premise about the clues on the newspaper-wrappers seemed thin on the initial program. Himan Brown's direction has authority and pace. Leslie Damon's performance as Nick Charles was competent, but Claudia Morgan, always a bit flat, as Lola in the part of Nora, has now proved stock, as well. Supporting performances were acceptable and Fred Farnick's musical score was okay. Commercial copy was unremarkable. Hobbs.

'MR. AND MRS. NORTH'

Cast: Joe Curtin, Alice Frost, Sanford Ortega, Ted Ceresa, Ann Thomas, Michael O'Hare, Robert Latham, Arthur Vintan, Kenneth Lynch, Ben Grauer, Frank Noveck, Jr., Orck.
Writers: Ed Ettinger, H. R. Hermann, Jerome Epstein
Director: James Andrews
15 Mins.
JESSE'S
Wednesday, 8 p.m.
WPA-NBC, New York
(Lennen & Mitchell)

As a successor to "The Thin Man" in the detective genre, this new show on NBC, Jergens, through the Lennen & Mitchell agency, is sponsoring a radio version of the Frances and Richard Lockridge play series, "Mr. and Mrs. North." It's apparently a money-saving proposition, as there was no question of "Thin Man" having an audience. However, the weekly production of "Mr. and Mrs. North" is about \$2,800, while the cost for "Thin Man" is about \$3,600. The difference will more than double the \$32,000 needed to cover the production. NBC stations being sought for the series.

On the basis of the Wednesday night (9) broadcast, it seems that "Mr. North" should successfully hold the audience. The series is a comedy. It is basically the same style of program, a comedy-thriller about a married couple's weekly tussles with crime detection, although certain elements of the characterizations and situations are quite different. There is a mild romantic theme in parallel with "Thin Man," although the fact that of the new show is its intrinsic entertainment quality, plus the chief asset of this series is its timing. The schedule formerly held by "Thin Man."

In writing and production, "Mr. and Mrs. North" is a workmanlike program. The Lockridge material has already been adapted for both legit and films, but apparently on the theory that pictures have a much wider following than the stage, Joseph Curtin and Alice Frost seem to be parlaying their air performances on the film leads. That is particularly true of Miss Frost, whose fustiness, somewhat partly portrayed is immediately suggested by Grace Allen, who really does the part in the screen version. An actress of Miss Frost's experience and skill, who is a character player, would hardly suggest such a similarity, unintentionally. Curtin is direct and a trifle less forceful as Jerry North, and an actor of the type, such as the lieutenant of detectives and the flatfoot, O'Brien, are clearly at ease. The program is really nicely played on the show caught. Hobbs.

'THIS IS THE CAUSE'

Cast: Edm. Villa, Rev. Howard Melius, Badolphe Chorus, Henry Sylvania
Director: Nathan M. Rudick
15 Mins.
Sustaining
Sunday, 12:30 p.m.
WJZZ, New York

Russian War Relief is the cause for which the program is being presented on WJZZ, New York by the Skouras theatre chain. Second Skouras, Sunday (10), offered an adaptation from the Dan Jannet play, "This is the Cause," by Edm. Villa, of the Russian Grand Opera Co. The Radio City Chorus, and an appeal for contributions by Rev. Howard Melius, of the Church of the Holy Trinity, Brooklyn. It was an earnest, sincere program, with a few impressive moments, but for the most part probably more impressive in spirit than in the actual presentation.

Part of the fault was probably with the "Winter Solstice" playlet, which, whatever it may be in the original, was too lumpy and formless to stand on its own in the adaptation. This effect was accentuated by the production, which failed to make the most of the play's inherent possibilities of entertainment. Rev. Melius' musical was convincing and the Russian portions of the story were acceptable.

As a whole, though, the broadcast was unimpaired. J. Davis.

Follow-up Comment

Jack Laff, editor of the N. Y. Mirror, daily and Sunday, headed a snappy 15-minute institutional salute to the Sunday edition's 11th anniversary, over WOR, Saturday midday, bolstered by "live" cartoonists, columnist-morrist, Harpo's sketch field, plus Danny Kaye and Benny Venuto. It was a main capsule by a thank-you from the newspaperman, whom Hershefeld saluted as "one of the greatest editors and all-around newspapermen of all time." It was a happy blend of compact and just the right combination of a celebration interlarded with solid entertainment, provided by the two must-comedy stars and Hershefeld.

Leslie Cantor had a brisk satire last week which he broadly captioned "The People: Truth or Circumstance." Judge Anthony, Missing Hairs, etc., as his basic year's format. Another neat trick was Tommy Dorsey sequencing from his own Raleigh classic show into Cantor's immediately ensuing half-hour.

Jerry Lawrence, who handles Wax Museum on WOR, has cooked up a new Sunday afternoon Jockeys Hit Parade show, utilizing the platters and cutting over the counter sales and nickies-in-the-slots as the barometer for gauging the hits. On the show taught, Lawrence sounded like he well remembered a Variety editor's observation, citing its staggering total of sales, and also

harking back to a "Sunny Boy" Al Johnson platter which had a nice cut of a best-seller hit mark also. Anyway, it's a nice touch on the usual disk-jockey stuff.

Suave Sunday is accounted for progressively by Sammy Kaye's "Sunny Scenarios" (afternoon) on Mutual; and the late-hour Blue Network 30 minutes by Freddy Martin from L. M. Groves and a Grove and Russ Morgan from the Edgewater Beach. Martin's manner of melody is magnificent, and Morgan's mellow trombone voice is both not forgetting an okay style of self-valuation. To complete the Morgan check, his rendition of "So Real," which he authored, was another highlight.

Short Takes: Eddie Cantor, subbing for a missing Phil Baker, a m.c. on "Take it or Leave it" (late Sunday night) (3) on CBS for Ever-sharp, was a bullseye. The special commercial copy was also nifty... but Harry Von Zell memo to a steno, used as a hitch-hike for Touché, following Cantor's regular Bristol-Meyers show Wednesday night (6) on NBC, was also clicker.

Barclay MacDonell's "Man Behind the Gun" program the same Wednesday night on CBS was a potent thriller, with a nice emotional treatment. Swell entertainment-propaganda... Gladys Swarthout's dulcet singing (Continued on page 36)

Christmas furlough...on wax!



It's a long way from the South Pacific to the Buckeye State. But the boys of Ohio's 37th came home for Christmas anyhow.

Not in person... but on records which arrived at Radio Station WGAR just before the holidays.

When the division sailed for foreign shores, it had packed along modern, portable, record cutting equipment... agreed to ship platters back for broadcasting to the home folks over WGAR. By the time the transcriptions arrived, the War Department had restricted such broadcasting... but said

"yes" to our request for a special playing before an approved audience. And so, at a private party held by WGAR for relatives and friends of Ohio's Jap hunters, the boys came home for Christmas... on wax!

Bringing Johnny Doughboy's "hello" to Mom, his plea to "send one of those big chocolate cakes," and his best regards to "the girl with all the freckles"—this may not be the duty of a radio station. But, it was our privilege and our pleasure!

WGAR
THE PHOENIX OF THE AIR
Cleveland



BASIC STATION...COLUMBIA BROADCASTING SYSTEM
G. A. Richards, President... John F. Pelt, Vice President and General Manager

Edward W. P. Company, Inc.
National Representatives

Labor Group Withdraws CBC Program Because of Script-Tampering

Toronto, Jan. 12.—Because of alleged tampering with scripts by the Canadian Broadcasting Corp., the National Labor Union's weekly half-hour series over the national network has been voluntarily withdrawn by the labor group until some satisfaction regarding further censorship is received from CBC. Tunc of offering the program was requested by Howard C. D. Howe, Minister of Munitions and Supply, who hoped that in future the Labor Pattern series would be examined by the censor before delivery in the interests of disseminating accurate information about Canada's war effort. He based his complaint on the statements of a defense worker in a cost-plus plant at Windsor, just outside Toronto, who reported "great waste

of labor and control of expenditures." As a result an subsequent CBC, which the Workers' Association has withdrawn from further program participation. Last Wednesday night's program was to have featured the effect of long hours on workers' health and production. Said Drummond Wilson, secretary of the Association, "When we received a copy of the revised script, there was a noticeable change in the tone, approach and factual information, and the script did not present labor's views." I submitted the revised script to George Burr, regional director of the United Automobile Workers of America, and to Sidney Robinson, of the International Typographical Union. They joined with me in withdrawing from the broadcast series. The revised script went on Wednesday night (6) with professionals handling the script."

Follow-up Comment

(Continued from page 33)

Tomorrow, I, a lovely Doc, on the Presidential show Sunday via CBS gave the Irving Berlin sad-sad sentimental advice. Interestingly, the Presidential team of Scott that Dennis Taylor and Al Goodman is to be in the groove with the series.

"Young Widder Brown" was a completely scripted serial as heard Monday 14 on NBC, but that Phillips-MRK of Magnolia goes about something activity is pretty bad. When a Girl Marries, was repetitive and ordinary the same day on NBC. Neither the mother nor her son was an attractive character. "Daria Faces Life" on NBC the same afternoon 14 was starkly mechanical. The organ background for the flashback scene was excellent, but could be used just as well for the entire act. "Sinner" by any other name. John B. Kennedy's writing is still punchy on his CBS recurring series, and the Barbours copy now has actually assumed the war commercialization a trifle. "Alice Templeton" was a resounding walloo Monday night 14 on the Telephone program on NBC, spanning from broad musical satire to due-diced concert stuff.

JAMES SHOUSE TOPS NBC AFFILIATES' GROUP

James D. Shouse, of W.T.W. Cincinnati, was elected chairman of the affiliate stations' planning and advisory committee of NBC at a meeting yesterday (Tuesday). He succeeds Paul W. Morency, of WTIC, Hartford.

Other members of the committee at the confab were: Arden Pangborn, N.W. Portland, Ore.; Sidney S. Fox, KGYL, Salt Lake City; Edward Zimmerman, KARK, Little Rock; Stanley Hubbard, KSTP, Minneapolis-St. Paul; Richard Smiley, WIS, Columbia, S. C.; and Harry Stone, WSM, Nashville.

WWSW, Pitt. Kires Band

Pittsburgh, Jan. 12.—Under terms of its agreement with musicians union, Local 60, WWSW, WWSW's only indie station, has taken on a staff band again.

Five-piece outfit, composed of men from Brad Hunt's dance crew, call themselves the Huntsmen, although Hunt himself isn't one of them.

MPLS. B. B. CLUB OWNER BANS RADIO

Minneapolis, Jan. 12.—Mike Kelley, owner of the Minneapolis American Assn. baseball club, will not permit his home baseball games to be broadcast by radio from his park next season. He's the first owner in this league to ban the running accounts of the contests and explains his action by the belief that they injure the game.

At least two local stations, always have broadcast the games here and always have found the program easy to sell to a sponsor. Kelley lost his in reaching his decision after the directors of the league's eight clubs eliminated the blanket contract in effect for years and permitted each club to bid to sell its own rights or drop broadcasts altogether.

Under the blanket contract the league was paid \$75,000. Each club received \$2,500, the remainder going into the league's treasury. To replace this revenue, each club will be assessed five cents on each paid admission to gravitate for the league's operating expenses.

SCRANTON WGBI AGREES NOT TO MISREPRESENT

Washington, Jan. 12.

Scranton Broadcasters, Inc., operators of station WGBI in Scranton, Pa., have entered into an agreement with the Federal Trade Commission to stop making misrepresentations in the selling of its time. Station has agreed that it will no longer represent that WGBI is the only radio station heard in the Scranton-Wilkes-Barre market area, or that outside radio stations are not heard in that area, or that WGBI is the only regional or clear channel station serving the Scranton-Wilkes-Barre market area, or that the station covers the entire area of northeastern Pennsylvania.

It will stop, the station promised, representing that a survey shows that 90% of the daytime listeners or 90% of the nighttime listeners in Scranton's home market. Lackawanna regularly listen to WGBI. Neither will the station, it agreed, make any other misrepresentation in regard to the station's audience or coverage as shown by surveys or otherwise.

Another promise it made was that it would not misrepresent through exaggeration the number of prospective purchasers who listen to WGBI or the territory which it covers.

Lotte Lehman Will Do Sustainer on CBS

Lotte Lehmann, Metropolitan Opera soprano, will do a series of four Monday afternoon broadcasts on CBS, starting Feb. 15. They will be 30-minute sustainers.

Paul Himmelsky will play the piano accompaniment, and Howard Barlow will conduct the Columbia Concert Orchestra in additional selections.

WHN Renews Gilbert

Herbert L. Petty, director of WHN, has re-signed Duke Gilbert, the singing disc jockey, to m. c. the station's principal platter programs to Feb. 1, 1944. Gilbert, who gave up editorship of a music-trade paper 20 months ago to enter radio, now handles the station's midday programs from 12-3 p. m. and m. c.'s his Latin-American Rhythms broadcasts each afternoon 3-5:30 p. m.

His Saturday night commercial Barriett Cantata, 10-10:45 a'clock, recently renewed a year's contract.

HAVE YOU HEARD BETTY RANN?

It Swings along with the Swing Shifts

● American industry is working 24 hours a day to win the war. A third of the men and women making this total effort work at night. They compose the swing shifts, who breakfast at bedtime and dine at dawn. They miss much of normal life. But United Press sees to it they do not miss the news. United Press 24-hour radio news swings along with them, keeps them as accurately, quickly and completely posted as it does listeners during the seven-to-eleven peak radio hours. No matter in what part of the nation or at what time Americans work, United Press across-the-country and around-the-clock radio service assures them of the world's best coverage of the world's biggest news.

UP AROUND
THE CLOCK
RADIO NEWS

UNITED PRESS

January 12, 1943

After more than five years with the Campbell Soup Company on February the Nineteenth, 1943, their sponsorship will discontinue.

During this period we feel that we have advertised one of America's finest products.

We want to express our deep appreciation to the Campbell Soup Company for the very pleasant association we have had with this great organization.

AMOS 'N' ANDY

(Freeman F. Gosden, Charles J. Correll)

Tierney, Texaco Head Who Paved Way For Name Comics on Radio, Dies at 42

James A. Tierney, 42, head of the Texas Co.'s radio activities since 1932, died last Wednesday of a heart attack brought on by a blood clot. It was Tierney who introduced Ed Wynn into radio and thereby helped pave the way for a succession of hit-time comedy programs. In the preceding years, Tierney, who possessed a flair for show business, attracted such names as Eddie Cantor, Fred Allen, Betty Hutton, Bob Hope, Ken Murray, Kenny Baker and Frances Langford to his company's payroll. His sympathetic interest in the standards of the performers, in effect, worked against him, and he was gradually among them and lost to several personal friendships with Wynn, Cantor and Allen.

The death came about a week after Tierney's death of a blood clot, the result of a heart attack, after a long illness until he could not get out of his own home and care for his family. Tierney had lunch with Tom Buchanan, whose agent handles the Texaco account, at the Hotel Astor in Times Square Tuesday night. They parted at 2:45 p.m. in front of the Paramount building, where Buchanan has his office, and at the next block Broadway and 43d street, Tierney started to cross the street. When he suffered a heart attack and died a severe chill. Factors like the army at base.

Greenville, S. C.—Norvin Duncan, WFCB announcer, in khaki as when he suffered a heart attack and died a severe chill. Factors like the army at base.

Importance of Age

Milwaukee, Jan. 12.—When announcers going to the Army and Navy one after another, C. J. Tompkins, manager of WGBH, is giving particular attention to the ages of new men.

This week, to supplant Alan Turing, gone to the Officers' Volunteer Corps, and Hub Sanders, gone to the Air Force, the station put on two new men, Marjory Gross, age 35, a former actress, who turned actor then radio announcer, and Tom Shandall, 17, a high school student.

NBC Ties in With UCLA On 6-Week Radio Institute

Hollywood, Jan. 12.—Joint sponsorship of a Radio Institute has been undertaken by NBC and University of California, Los Angeles, for a summer session continued to a student body of 100. Arrangement was engineered by Sidney Strutz, western division head of the network and its operation will be similar to that obtained last summer between NBC and Northwestern.

Formerly members drawn from the NBC staff here will conduct classes in writing, acting, announcing, production-direction and public service programs. Dinning professional rates will be Arnold Altshuler, Earl Hay, Buddy Lewis, Ned Tullinger and Jennings Pierce. Similar course of six weeks may also be instituted at Stanford.

Interstate Renews TQN Show Another 6 Months

San Antonio, Jan. 12.—Interstate Theatres of Texas, sponsor of a Sunday afternoon half-hour radio broadcast titled "It's Showtime over the Texas Quality Network," has renewed the series for another six months. Broadcasts feature portions of stage shows, touring the circuit, as well as a radio show cast which airs from the stage of the Majestic theatre in Dallas.

'Falcon' Falls Through

Kreuger beer's plans to sponsor the 'Falcon' series on a New England hook-up of NBC, starting in February, have fallen through, due to inability to clear the time. The account now has no immediate radio plans after its current 'Go Get It' series folds the end of this month on WOR, New York. Completion is the agency.

Inside Stuff—Radio

Although CBS did not technically make an exception of its non-recording rule to broadcast President Roosevelt's message to Congress last week, it's understood the network intends to follow a more liberal policy on the matter hereafter. Expected that the rule against recording is to be waived more frequently, a factor in that decision being the unsatisfactory technical conditions for the broadcast of Norman Corwin's 'An American in England' series shortwave from London last summer. The Roosevelt speech, originally broadcast live, was recorded on the air by local CBS stations and rebroadcast locally on such outlets as ITBS that night and 24th the next morning. Announcements over the air referred to it as a network show, however.

'Variety' was described over WSNY, Schenectady, as 'that very superior paper' which everybody in show business reads and which many people outside of the theatrical business buy—even people in department stores, just to learn what others in department stores are doing.' The plug was delivered at Ed Flynn and Cecil Woodland, who broadcast 'Morning Music' six times a week in reading with evident pride. The review of their program in the Dec. 23. Flynn detailed the company as are in the stars whose shows and performances were reviewed on the same page. Flynn commented that 'Variety' don't pay any money, as he explained the purposes of the radio criticism, with their data as to days and length of time the various programs rode the ether waves.

Powerful political interests in the new ownership of WEMP, Milwaukee, are revealed in the disclosure as to who bought out the 48% interest of Harry Sawyer of WEAT in Chicago, who holds the Milwaukee station. Senator Robert M. La Follette and Leo T. Crowley, after property custodian and chairman of the Federal Deposit Insurance Corp. are two of the new owners. Others include James F. Markham Crowley's deputy, Mrs. Hope D. Petty, wife of a former secretary of the FCC, and Mr. Evelyn H. Dolph, wife of the manager of WOL in Washington. Greater expanded activities for WEAT in the past war period are in the offing.

Office of Price Administration refused gasoline to radio station WMAL, Washington, to transport broadcasting equipment to the Army music school for a program by the Army band. Station then decided to break up units from the military school and broadcast programs from the station. Musicians Union, Local 161, objected to this arrangement; on the ground that it constituted free money for a radio station in a competitive civilian field. WMAL is waiting in the meantime until some decision is reached by James C. Pettrillo, of the American Federation of Musicians, who has been requested to rule on Local 161's objection.

Cancellation of the Coast report broadcast Dec. 31 of the 'Aldrich Family' resulted from the illness of Norman Tokar, who plays the lead role of Henry. Suffering from a strep throat, Tokar was given a sulfanilamide treatment by the doctors and got through the regular broadcast but when he was forbidden to do the repeat the Young & Rubicam agency pulled off the stanza rather than try to use a stand-in. Coast network of NBC then carried a Victory Bond Drive broadcast already scheduled on the other Coast lookups.

With radio equipment gone to war, the Canadian Broadcasting Corp. isn't letting its staff forget that present equipment can't be replaced. Microphones, sound effects, turntables and other things are being hung on them, reading 'Handle with care.' This equipment cannot be replaced. The cord on this mike is mostly copper and rubber. Can you think of any other two materials as precious as these are today? Please be careful to avoid kinking, twisting, cutting or crushing any microphone cord.

Serutan has found that the swiftness of Drew Pearson, commentator, from Sunday, 6:30 to 7 p.m., on the Blue Network has panned out quite well as to ratings. The transfer put Pearson in competition with Jack Benny, but the greater audience that is available at 7 o'clock accounted for a Hooper rating of 10.1 for the first two weeks in December. The high-4 Hooper that the program had received in the 6:30 period was 6.8.

Foster May, for some years news editor and ace announcer for station WOW, Omaha, is back in radio after a long cut with politics. He is sponsored by Haskins Soap Co. local concern. Show is for a half hour Tuesday afternoons and is called 'News, Views and Interviews.' Recently May interviewed Kenneth Wherry, the man who beat him in last U. S. Senate.

PRESS GALLERIES FOR RADIO NEWSMEN ★ AIR

MAIL CONTRACTS FOR FIVE TONS

OF KEYS TO THE FUTURE

FARM TO MARKET

ARMY PREPARED

W.I.R. DEPARTMENT

DESTRUCTION OF TIONING

FUEL INOCULARS FOR THE NAVY

REVIEW OF THE YEAR PRODUCTION

DEMANDED

FULTON LEWIS, JR.

America's most famous news name
Now on 180 Mutual Stations nightly

Five years ago Fulton Lewis, Jr., stepped from his role as a Washington newspaper correspondent to the microphone at WOL. In a few months he was featured on the Mutual Network, and in a few years he has "taped more political appraisals" and made more "news scoops" than any other radio personality! Congratulations to you, Fulton Lewis, Jr., for a good job well done . . . not only from your millions of listeners . . . but from your many sponsors for whom you have brought extraordinary results.

Fulton Lewis, Jr., is still available for sponsorship in a few "open" slots at the one time quarter hour rate per week! Phone, wire, or write at once for full details to . . . WM. B. DOLPH, WOL, WASH., D. C.

ORIGINATING FROM WOL WASHINGTON, D. C.
Mutual with the MUTUAL BROADCASTING SYSTEM



★ FULTON LEWIS, JR. ★

RADIO
R & H Beer
WJZ—40th Week
Tues.-Thurs.
7:45-8 P.M. EDT

•

CAFE
Glass Hat
Belmont Plaza
Hotel
New York
Nightly

•

Management:
PAUL KAPP

★

★ FULTON LEWIS, JR. ★

ODT Refuses Renewal of Busses For Negro Bands Touring South

Office of Defense Transportation dealt the Negro band business a blow last Saturday (9) by advising that the permit to colored outfits for the use of busses through the south would not be renewed. Wire to John Hammond, co-chairman of the committee which has been averring the allotting of busses to ebony outfits, advised that: "Gas and rubber shortages make it inadvisable to renew permit," and added that the administration of the plan set up last October was handled very satisfactorily.

Colored bands have had the advantage of traveling by bus through the southern territory since Oct. 1. This plan was set up when band-leader Cab Calloway, Hammond, and others convinced the ODT that

colored orchestras were needed unless busses were granted. Jim Crow regulations on southern trains make it impossible for them to travel by rail. The permit was for three months only, expiring Jan. 1. Before the latter date, however, it was known the plan wouldn't be renewed. It couldn't, in the face of a national gas shortage and the current complete ban against pleasure driving in the east. Too, pleas for buses for while bands have been repeatedly denied.

Since the setup wasn't expected to be renewed, two local which were scheduled to move out of Washington, Monday (11), were switched to train travel. However, their routes don't take them too deep into the south. They are Louie Hampton and Tiny Bradshaw.

British Best Sheet Sellers

(Week Ending Dec. 10, 1912)

White Christmas	Victoria
My Sunshine	Southern
Jack Jangle	Chappell
Jealousy	Wright
Only You	Blumrey
Idaho	Chappell
You Walk By	C-C
Waters Are Blue	Dash
Pennsylvania Polka	F-D-II
Farwell To Dreams	F-D-II
Question & Answer	Ladams
First W-L-E	Gay

Baron Kilkat, at Bill Green's Pittsburgh, dropping Mary Kirk as vocalist and looking for a new female singer. She recently replaced Mary Kirk, who had been with Elmore for two years and left to marry a native Englishman.

can mean the difference between profit and loss to a band.

Some Moving Into Urban Centres

Some one-nighters have already made preparations to move from comparatively isolated areas into urban centres to make them more easily available to patrons. One is the Brookline Country Club, Philadelphia, which moved Tony Pastor into the Town Hall last Saturday (9). Brokers feel that there will be a general increase about these lines, which may add immeasurably in taking up the slack. Metropolitan centers such as Detroit, Chicago, Pittsburgh, Baltimore, Washington, etc., have large populations within easy distance of halls that can be used for dances.

Colleges is far have not displaced too much fretting over bookings made for the future. The only worry here, according to bookers, is

how students at strictly male schools will get their dates to the hops.

Crackdown on gas finally eliminated the last of the national band suburban spots around N. Y. Train Delley shattered the Meadowbrook, Cedar Grove, N. J. He decided to close Thursday (7), non-ethically waiting to determine the driving effect on his place, which is several miles away from any population center. Delley had a preview in Newark, N. J., Feb. 5 at the Mosque theatre, which grill room he has had an option on for several months. New spot will be called the Town Hall.

Just prior to the Meadowbrook fad, Glen Island Casino, New Rochelle, N. Y., went dark. It held the driving bus by two days. Joe Colon, driving bus, V. V., shattered the week previous, but was trying a weekend policy. That was, he held out last week. Pelham Heath Inn, Bronx, N. Y., is a better position and is still open. It is served by two bus lines. Henry Jerome's orch and an her show are current there.

Larger, more expensive bands are in their usually enviable position. These outfits don't play many one-nighters any more. They confine themselves to flits, deluxe theatres in key cities which aren't likely to lose much patronage, or hold up in some major location jobs. Many of these bands have begun a trend back to radio emcees as an ace-in-the-hole. They look at it as they will record, and why play a location at a loss. Only reason must take such jobs is to be near music publishers, recording studios and to plug already released records on the air. With records out there's no sense to such jobs.

Now they'd rather play a small string of theatres, do a film a year in Hollywood, and have a radio commercial to fall back on when their vacation from other bookings. In this way the leader's net earnings won't amount too quickly in a day of the \$25,000 ceiling. Harry James, for example, is not doing anything currently but making a film and broadcasting for Chesterfield. He's not playing any one-nighters or the stars, and he is not booked for the Palladium Ballroom, Hollywood, which must big bands play before, after or during the making of a film.

The real suffering abate with the smaller bands, in the present situation, are the agencies. If a sufficient number of the lower class orchestras are forced to disband some of the agencies will have a stretch quickly, and some will fold entirely. Major agencies like Music Corp. of America, General Amusement and William Morris have large staffs manning their band departments. It isn't likely that MCA or Morris will be vitally injured, particularly the latter, which looks upon its band department as an adjunct to its talent roster. GAC is most vulnerable, since it emerges itself mainly with orchestras.

What these agencies will lose and have been losing in revenue since the war began is impossible to determine.

At the Reading, N. J.

President, Jan. 12.

The ban on pleasure driving has shut down virtually every dance and dance place within a 20-mile radius of Providence. One or two that tried to remain open found themselves with no one but the hired help on hand. Downtown Providence spots are about the only ones with any chance of remaining open.

Among the more popular in the outskirts of Providence which sheltered are the Calhoun, the Hot Irish, the Warren Hotel, the Rich-10 Club and a score of lesser spots.

Toten Pole Continues

Auburnville, Mass., Jan. 12.

"Totem Pole Ballroom will remain open, come what may," according to operator Roy Gill, who made the remark after the boxoffice take, checking and soda fountain, were counted over the weekend. Despite the latest tab on pleasure car driving, 400 turned out Friday and 500 on Saturday to dance to French Light's music. With the exception of four automobiles, all made the trip by streetcar and to the ballroom, located 12 miles from Boston and about 30 from Worcester, and driving. In addition to the car-bus, by using bands in the lower-price brackets, Gill feels he can weather the driving ban.

"MANY MANY THANKS
TO YOU, BEN—"

Woody

ADAMS THEATRE
NEWARK, NEW JERSEY

First Amusement Corporation
A. A. Adams, Pres.

January 8, 1913

Mr. Woody Herman
R.R.O. Building
New York City, N.Y.

Dear Woody:

I know you will be interested in some startling data concerning your recent engagement at the Adams Theatre in Newark.

Your band smashed every existing record for gross receipts and attendance. The feature attraction was "The Man in the Trunk".

You had some pretty stiff competition too.

"YANKEE DOODLE DANDY"
"ONCE UPON A HONEYMOON"
"ROAD TO MOROCCO"
and "FOR ME AND MY GAL"

It was a distinct pleasure to have you with us and you can name your return date.

Sincerely,

BEN GRIFFER
Manager

Management-Courtesy

MICHAEL L. VALLON

GENERAL AMUSEMENT CORPORATION

THOMAS D. ROCKWELL, President

NEW YORK • CHICAGO • HOLLYWOOD • CINCINNATI • LONDON

Exclusively on
DECCA RECORDS

Inside Stuff—Orchestras

Indecision of Frank Dalley is closing his Meadowbrook, Cedar Grove, N. J., a casualty of last week's ban against pleasure dancing, jammed up the band and schedule at the Strand theatre, N. Y. Jimmy Dorsey is now at the Strand and was due to open at Meadowbrook Jan. 22. Strand wanted to hold Dorsey two more weeks with 'Yankee Doodle Dandy' and sent back Sammy Kaye's scheduled Jan. 22 opening two weeks. Dalley couldn't and wouldn't release Dorsey and the Strand went ahead and set Kaye for two weeks with 'Daddy' and three with 'Casablanca,' which opens Feb. 4.

Next day, after the driving ban was announced, Dalley decided to close immediately. By then the Strand had Kaye's schedule arranged. Consequently, Dorsey was left with two open weeks, one of which will provide a vacation; second has been booked at RKO theatre, Boston. Dalley will reopen at the Mosque theatre, Newark, N. J., leaving off with Dorsey for three days. New spot will be called the Town House (it's the former Grill, seating capacity 1,800). This switch to Newark had been contemplated by Dalley for some time. He has had options on the place.

Last week's meeting of major league baseball club owners at the Palmer House, Chicago, when game schedules were cut and transportation problems ironed out, was not without its reference to show business. Evidently provoked over delays in settling the baseball training and travel situation, William O. Dewitt, c.p. of the St. Louis Browns, made this comment: 'Everybody's interested in curtailing travel for the ball clubs but they don't say anything about these swing bands traveling around the country every week, or theatrical troupes.'

What Dewitt didn't know when making the statement is that bands, theatrical companies and acts are finding it increasingly difficult to make connections and the situation has practically eliminated the one-night orchestra plans. Arts and bands very often arrive late and miss shows. Recently a large band, completing an engagement here, did not know until four hours before leaving whether or not they were going to get transportation to their next date. A unit show manager told of waiting for six hours in the rain at one of the stands for five different trains, each of which had part of the baggage or scenery on it.

One of the better known handleaders recently completed plans to retire himself and entire orchestra to war production jobs for the duration. Maestro and his musicians were to become office workers at a midwest plant at \$200 monthly each; they would fulfill musical positions, stage entertainment for factory personnel, etc. In addition they were to have the privilege of playing two one-nighters weekly on their own time. An important part of the setup was that the band was to get two CBS network broadcasts weekly, invaluable in keeping its name alive.

Plans were discarded, however, when local draft boards of several musicians refused clearance. One young man recently put one of the men who's been married seven years but is childless, in L.A., it's asserted the band's manager had it arranged with Washington officials to give the men 3-B ratings, but as in all such cases, local boards have final say. Most of the men in the band have families and hold 3-A classifications.

Charlie Spivak's orchestra set a new high for cover-paying patronage at the Pennsylvania hotel, N. Y., for the week of Dec. 28. Spivak surpassed the previous mark held by Jimmy Dorsey by drawing 4,937 cars into the hotel's Cafe Roubid, and also established a new receipt mark for the week. During the period dining was restricted, a Xmas week is always exceptional for N. Y. hotels and intries because of the number of college youngsters on vacation.

10 Best Sellers on Com-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist enter the title indicates, in order of popularity, whose recordings are being played. Figures and names in parentheses indicate the number of weeks each song has been in the listings and respective publishers.)

1. Had Crazy's Dream (8) (BVC) Harry James Columbia
2. There Are Such Things (7) (Yankee) Tommy Dorsey Victor
3. Why Don't You Fall Love (8) (Hamm) Connie Bonnell Decca
4. White Christmas (13) (Berlin) Bing Crosby Decca
5. Five By Five (11) (Leeds) Charlie Spivak Columbia
6. When Lights Go On (12) (CLP) Andrews Sisters Capitol
7. Moonlight Becomes You (3) (Famout) Freddie Slack Capitol
8. Dearly Beloved (8) (Chappell) Vaughn Monroe Victor
9. Manhattan Serenade (10) (Robbins) Lee Brown Okeh
10. Daybreak (10) (Feist) Bing Crosby Victor

OTHER FAVORITES

(These records are directly below first 10 in popularity. Tunes with number of weeks in parentheses are falling, others gaining.)

- | | | |
|---|----------------------|----------|
| Brazil (Southern)..... | Jimmy Dorsey..... | Decca |
| Touch Texas (Southern)..... | Fredley Martin..... | Victor |
| Can't Get Out This Mood (Southern)..... | Kay Kyser..... | Columbia |
| There'll Never Be Another You (Miller)..... | Sammy Kaye..... | Victor |
| So Nice Come Home To (Chappell)..... | Dinah Shore..... | Victor |
| Here Comes Nancy (Shapiro)..... | Dick Jurgens..... | Okeh |
| I Heard That Song Before..... | Andrews Sisters..... | Decca |
| Star Spangled Banner Waving (Miller)..... | Elton Britt..... | Bluebird |
| For Me My Gal (Mills)..... | Judy Garland..... | Decca |
| | Guy Lombardo..... | Decca |

Belle Smiley, WCAE, Pittsburgh, has quit the business to go to her husband in the Army, stationed at Miami Beach.

At Avoca, guitarist with Tony Martin and featured with several local acts, left behind at Stanley theatre here, has quit the business to go to his home in Boston for band Army physician.

British Band Briefs

London, Dec. 15. Remona's opened after shuttering for several years. Strand rendezvous has Johnny Claes as baton waver on jazz side, with Don Martino Barrelet Cuban outfit as relief. Cabaret opener is singer Mary Denise, dancers Onye and Elmore (from 'Black Vintiles'), Glen Alyn, Bob Lyndon and Michael Blair.

Carl Barilleux, West Indian colored clarinetist, made handleader now on vaude stage. Ex-Ken Johnson play is booked for long tour. In his lineup are several of original (Continued on page 44)

Buff. Theatre Counter-Sues Barnet, Claiming Profit Was Not As Promised

Charlie Barnet is being counter-sued by the 20th-Century theatre, Buffalo, N. Y., for fraud—because the house didn't reap as much profit by playing his band as it was promised it would. Action is a counter-complaint to Barnet's suit to collect part of the salary due him for playing the house week of last May 15. House is now on a straight-picture policy.

At the time Barnet was paid off nearly in cash and partly in promises. Recently the notes became due and the theatre claimed it couldn't pay, so Barnet's lawyers sued. Counter suit asserts house was told it would make a lot of money by buying Barnet. It admits a profit was cleared on him, but the figure wasn't equal to the promise. Barnet that week played in opposition to Glen Gray's orchestra, Connie Boswell and a first-run film at nearby Shea's Buffalo theatre.

OUT OF THE WEST COMES THIS

HAUNTING NEW BLUES TUNE

RECORDED BY JOHNNY MERCER

I LOST MY SUGAR IN SALT LAKE CITY

Arr. by LOU MALMY

By LEON RENE A.S.C.A.P. and JOHNNY LANGE A.S.C.A.P.

Slow Blues (With feeling)

Salt Lake City haunts me,

How that city haunts me; Night and day I find Salt Lake City on my mind—

Chorus

I LOST MY SUGAR IN SALT LAKE CITY Oh why did I go there—

should have stayed down in New Orleans and never gone nowhere—

[gal] with sweet talk from Kansas City, [Her] words were sweet like wine, [She] [He]

gave my sugar a smart rou-tine And stole the [man] [gal] of mine. When

night comes creep in— For me there's no sleep in— What [he] [she] sows [he'll] be

trap in— For [he] [she] does me wrong I cried my heart out in

Salt Lake City— I LOST MY SUGAR IN

The day I heard the news— She [he] left me deep in my

And when I heard the news— It left me deep in my

sol-l-tude with the Salt Lake City blues. I blues.

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1943's SENSATIONAL HIT!

The Bells Are Ringing

FOR ME AND MY GAL

Featured by JUDY GARLAND in MGM's record-breaking Musical Sensation, "FOR ME AND MY GAL"

MILLS MUSIC, Inc.

1619 BROADWAY

CHARLIE WARREN, Prof. Mgr.

NEW YORK CITY

Chicago: LEW BUTLER

Hollywood: MIKE GOULD

Driving Ban Hurts Savitt, \$18,000.

In Pitt; Brown Neat 15G in Omaha;

Goodman Wham \$8,100 in N. Y. 2d

(Estimates for This Week)

Lee Brown, Omaha (Orpheum): 3-10, 20-40-55-80. With Eyes in Night (M-G). Nitty \$15,000. Heavy on band's drawing power.

Jimmy Dorsey, New York (Strand): 2-10, 35-55-75-80. With "Yankee Doodle Dandy" (WB) on screen. Strong support given picture by Dorsey's band continues to provide remarkable b.o. pull; this week 13d heading for around \$50,000. big last week (2d) zoomed to \$36,000, coming close to prior high established under pitband policy here, in effect around five years.

Benny Goodman, New York (Paramount): 3-6d, 35-55-75-80-90-41. With Frank Sinatra and others on stage. "Star Spangled Rhythm" (Par) on screen. Sensational big being grabbed off here; the second week through last night (Tuesday) skyrocketed to \$61,000, best hold-over since any show has been here. Over New Year's on the first seven days \$113,900 was grossed; the first eleven days in the 16 years' operation of the Par.

Woody Herman, Boston (RKO): 3-10, 44-55-75-80. Plus vaude and Seven Miles to Alcatraz (RKO). Herman is good draw here and primarily responsible for rock \$7,000.

Sammy Kaye, Philadelphia (Earle): 2-10, 35-45-57-60-75. Kaye's swing-end-vaude music still lures them in Philly. Band getting mild help from "Johnny Comes Marching Home" (U) but making hefty \$20,000.

Gene Krupa, Los Angeles (Orpheum): 2-10, 33-44-55-60. With "Madame Spy" (U) first run. Solid \$10,000, with small aid from Capite feature.

Will Osborne, Washington (Capitol): 3-6d, 23-39-44-56. With "Reunion in France" (M-G). Strong \$24,000, with draw about evenly divided.

Jan Savitt, Pittsburgh (Savitt): 2-10, 30-44-55-60. With Hal LeRoy and "Reunion in France" (M-G). Weekday big hit by pleasure driving ban, so this b.o. combo will have to be satisfied with \$10,000, or slightly better. That's several grand under what could be expected under normal conditions.

Bobby Sherwood, Newark (Adams): 1-10, 25-40-55-75-80. With "Bashful Bachelor" (RKO) and stage bill headed by Henry Youngman and Bennie Fields. Comfortable \$16,000, supporting stage fare accounting for most of the pull.

Pitt Gets Niterly Date

Merle Pitt, leader of the studio band at WYFW, N. Y., has been named to the "Five Shades of Blue" at the Monte Carlo, N. Y., Monday (18). It's his first major club job with that outfit.

"RIDE ON"

and

"IT'S SAND, MAN"

Newest Columbia Record

COUNT BASIE

And His Orchestra

Dr. Mgt. MILTON EBBINS

Pres. William Mercer Agency

Band Review

CAB CALLOWAY ORCH. (18)

With Parker Bros.

Meedowbrook, Cedar Grove, N. J.

Cub Calloway's current outfit, which it shows here, is a crack combination and undoubtedly the best the leader has ever assembled.

With a solid section, and lifted to a sock degree by a strong rhythm quartet, Cal's group shows up as polished background for one of the outstanding leader-showmen in the band business.

While a Negro combo, band frequently colored in a white style—by delivery, "rivers, are almost all given true play treatment, and frequently with better taste. Some reaction is gleaned from the light rhythm stuff provided.

It's when the group tees up a ride-a-number, however, that the first class ability of the five sax, four trumpet, four trombone, four rhythm band shines most brightly. This, of course, is a natural groove for Cal's outfit, and the strength of that number of men gives the output a solid, toneful impact. Its clean intonation is good, and, as mentioned before, it all sits on a groove.

allowing himself needs no comment. His work, leading in the band, is a first-class job, making swinging, or just parrying cracks with dancers, is widely known and as well known as ever.

His clear intonation is good, and, as mentioned before, it all sits on a groove. The Parker Brothers, who are the background for himself at times, and the group adds a valuable commercial aspect. Wood.

Negroes Outclass
Ofay Musicians,
Writes Panassie

In his newest book on jazz and its people ("The Real Jazz: Smith & Durrella, \$2.50), Hugues Panassie, French devotee and critic now 'somewhere in France,' devotes virtually all of his thoughts to Negro musicians. He feels that the white musician has never approached the Negro in the production of authentic jazz, and decries the fact that 'real jazz' is slowly being choked off by modern, commercial swing as practiced by most white bands. He asserts that the letter is slowly infiltrating into many colored combinations.

Panassie devotes his 325-page tome, chapter by chapter, to analytical discussions of outstanding men on various instruments, many of whom are long dead, and caps it with a review of orchestras. He says Duke Ellington's band is an exceptional creation in the history of jazz and the most marvelous jazz band known. He lauds Ellington as "not merely a good leader of taste and discrimination, but an arranger and composer of genius." White bands he brushes off with the com-

ment: "they play with a good sense of ensemble work... polished and precise... but they have never had the abandon of Negro orchestras."

He names Dean Kincaid, white arranger, as the best in that field. Discussing the practice of including two, three and four Negroes in white bands, he says about Goodman (Charlie Barnett), he says the procedure should be reversed, and ardently hopes for more mixed bands in the future.

Book is an interesting one in itself, but to too many whites it is similar to the author's previous "Le Jazz Hot," published in 1936. Wood.

Gas-Nix Clips

1-Niters; Totem

Polé's \$725 B. O.

Gracie Barrie-Bob Poole (Raynor-Playmor B., Boston, Jan. 8-9). Gracie Barrie, leading Dick Stabile's White band, received about \$5,000, credited for fine 2,100 Friday and 2,400 Saturday at 85c-75c for excellent \$3,000. Big hire acted by ban on pleasure driving. Spot is in town.

Kavler Cugat (Royal Windsor B., New York, Jan. 9). Cugat, the ballroom operator and Dick Gilbert, WTN, N. Y., record spinners, were co-partners in this affair. Consistent plugging on Gilbert's programs and others made it sellout: 4,149 admissions at \$1 with about 750 turned away.

Duke Ellington (Arens, London, Ont., Jan. 7). Ellington played for late 1,365 admissions each at \$1 and \$1.25.

Knash Light (Totem Pole B., Auburndale, Mass., Jan. 8-9). Despite pleasure riding ban this spot is remaining open. Light played to 400 Friday and 600 Saturday, all of whom arrived by bus and trailer (room is located 12-miles outside city limits), which added up to \$725 at \$1.45 pair. Take from coat-check, mode fountain help here, and Roy Gill, operator, figures to keep going with medium priced vend.

Tony Pastor (Brookline C.C., Philadelphia, Jan. 9). Brookline operators moved this hot into Town Hall, Phila., to test in-town possibilities. Since move made on short notice, it's hard to forecast future on Pastor's date. He drew 750 dancers at \$1.10, okay under circumstances.

Tommy Tucker (Paramount theatre, Poughkeepsie, Jan. 7). Tucker's slicked right into first day pleasure riding ban, yet netted for himself \$1,828. His date last here received only \$2,150, which was about \$200 behind Tommy Dorsey's all-time mark, so response was better than expected.

Band Bookings

Bob Allen, Jan. 15, Oriental theatre, Chicago; 20, Nu-Zin B., Youngstown, O.; 25, five weeks, Roseland B., New York.

Mitchell Ayres, Jan. 28, three days, Flatbush theatre, Brooklyn; Feb. 5, Wyndor theatre, Bronx, N. Y.

Bobby Byrne, Jan. 22, Biltmore Hotel, N. Y.; 23-25-30, Raynor B., New York.

Gracie Barrie, Jan. 15-17, Flatbush theatre, Brooklyn; 22-24, Windsor theatre, Bronx, N. Y.

Glen Gray, Jan. 15-17, Metropolitan

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after most of hotel give complete and cover charges, including room, and holiday price. This compilation is based on the period from Monday-Saturday.)

Band	Hotel	Covers	Week	Total
Art Heatherton*	Biltmore (500; \$1-\$1.50)	37	675	24,200
Vaude Monroe*	Commodore (500; \$1-\$1.50)	14	2,450	30,450
Laila McIntire*	Lexington (300; 75c-\$1.50)	48	1,775	74,450
Sonny Dunham*	New Yorker (400; \$1-\$1.50)	1	2,075	2,075
Charlie Spivak*	Pennsylvania (500; \$1-\$1.50)	3	3,150	13,350
Guy Lombardo	Roosevelt (400; \$1-\$1.50)	13	1,350	14,700
Carmen Cavallero-Waldorf	(500; \$1-\$2)	0	11,150	11,150

* Asterisks indicate a supporting floor show, although the band is the major draw, 12 days.

Chicago

Joe Beckham (Empire Room, Palmer House; 600; \$3-\$4.50 min.). With Hildegarde heading show, room is turning them away; 4,250 people last week.

Art Kassel (Walnut Room, Bismarck hotel; 300; \$1.50-\$2.50 min.). Kassel continues to keep the room well filled. Drew 2,100 last week.

Mel Bonduhu (Meyfar Room, Blackstone hotel; 200; \$2.50 min.). Has built up a nice following here. Shows hours with Morton Downey; 1,800 tabs last week.

Jerry Wald (Panther Room, Sherman hotel; 800; \$1.25-\$2.50 min.). Has built up with younger clientele and is proving okay draw. Around 3,500 last week.

Russ Morgan (Marine Room, Edgeவர் Beach hotel; 1,100; \$1.25 min.). Morgan making this room more popular than ever; 2,300 people last stanza.

Los Angeles

Freddy Martin (Ambassador; 900; \$1-\$1.50). The full after the storm but not actually hurt as some others. Count should get past 2,500 on strength of the still-in-theater rock weekends.

Ossie Nelson (Biltmore; 1,200; 50c-\$1). Dipped, but not alarmingly and may come up with 3,000 stars.

Boston

Harold Nagel (Oval Room; Capote Plaza; 350; \$1 cover). Sheila Barrett headlines show here and receives credit for big 1,997 covers, enhanced by pleasure car driving ban.

John Kirby (Colony Room, Capote Plaza; 216; 50c-\$1 cover). Kirby is building this room, played to 721 covers last week.

Chuck Flynd (Terrace Room, Hotel Stetler; 400; \$1 cover). Flynd kept even pace during long run here and past weekend big accounted for 880 covers over Friday-Saturday, only late nights, with dinner sessions packed.

Location Jobs, Not in Hotels

(Los Angeles)

Tommy Dorsey (Paladium B., Hollywood, second week). Leveling off to normal after biggest week ever posted here. Will ease past 20,000, thanks to a whooping weekend.

Horace Heidt (Casa Manana B., Culver City, eighth week). Handicapped by location beyond the reach of "A" gas coupons and held to around 3,300 covers.

Noble Sisti (Triannon B., Southgate, third week). Affected like the others by the post-holiday letdown and scared for 3,500 clients.

Jan Garber (Casino B., Hollywood, third week). Trying out a new swing outfit on the 3,000 hoovers that dropped in off the boulevard.

Al Bonduhu (Ciro's N., Hollywood, second week). Class spot on the county strip lighted over holidays and still hanging on.

On the dark side of 1,000 tabs and everything again it to make the grade.

(Chicago)

Los Breeze (Chez Paree; 650; \$3-\$3.50 min.). New show headed by Joe E. Lewis, and Brenc, local favorite, responsible for 3,000 last week.

Chico Marx (Blackhawk; 500; \$1.25 min.). Marx nearing end of sensational run here that has kept an average of 4,000 people coming each week. Gracie Barrie band follows Jan. 21.

(Minneapolis)

Fletcher Henderson (Happy Hour; 650; no cover or min.). Going strong during this early return engagement. Floor show also includes Four Rhythms Debs. New Year's week brought huge nightly crowds, averaging 600.

lan theatre, Providence; 19-21, Empire theatre, Fall River, Mass.; 22 week, Earle theatre, Philadelphia; 28-31, Lyric theatre, Hopedart.

Benny Carter, Jan. 14, three weeks, Hollywood Cafe, Hollywood.

Jimmy Dewey, Jan. 28, three weeks, RKO theatre, Boston; Feb. 5, Town House, Newark, N. J.; 6, Pennsylvania hotel, New York.

Ray Kinney, Jan. 22, three days, Metropolitan theatre, Providence; 28, three days, Empire theatre, Fall River, Mass.

Johnny Long, 22, Gypsy Village, Louisville, Ky.; 23, Castle Farm, Cincinnati; 24, Aragon B., Cleveland; 27, indeef, Paramount theatre, N. Y.

HAVE YOU HEARD
BETTY RANN?

FOUR BUDDIES



The First Big Ballad Hit of 1943!

MOMENTUM IN THE MOOD

Lyric by Harold Adamson

Music by Peter De Rose

ROBBINS MUSIC CORPORATION 799 Seventh Avenue, New York, N. Y. MURRAY BAKER, Prof. Mgr.

CASCIOS MAY HIT ASCAP

WILL ELIMINATE SUBURBAN SPOTS

No Cancellations of Licenses, as Yet, but That Appears Inevitable Should Fuel Shortage Persist—Less Concentration of Music-Users in Urban Centers

SOCIETY'S RADIO PEAK

ASCAP is observing with intense interest the developing dislocation of American civilian economy, particularly as affected by the severe curtailment of gasoline and fuel-oil. The changes in civilian habits may turn the pattern of ASCAP's licensing list top-heavy. Where ASCAP anticipates repercussions for itself in the general licensing field, which includes dancehalls, restaurants, nightclubs, skating rinks, etc. If the present gasoline situation permits, ASCAP foresees an almost complete elimination of suburban spots and a continuing increase of such entertainment operations inside the larger centers of population.

The Society started off in 1943 with the largest number of licenses on its books since the founding of the organization. Comparatively few operators of outlying spots have as yet renewed their ASCAP licenses, but the Society figures that it won't feel the full impact of the fuel shortage until these suburban operators determine for themselves whether there is relief in the offing, or whether the problem's severity will hold for the duration. One of its licensing divisions that has so far given ASCAP no cause for conjecture is radio. The Society's station licenses of Monday (16) totalled \$24. It's a new high, even with the absence of stations in those states where local statutes bar the Society from doing business.

BIBO CALLS ASCAP TRUST, SUES FOR 100G

Los Angeles, Jan. 12. Suit asking \$100,000 damages from American Society of Composers, Authors & Publishers was filed in Federal Court last Thursday (?) by Irving Bibo, songwriter-publisher. Society is charged with violation of the Sherman Anti-Trust Act for asserted refusal to accept small publishers for membership, and for unfairly and arbitrarily prohibiting competition with the result, that small publishers cannot market their releases.

Bibo is linked with the Coast rebellion of ASCAP and has been outspoken in his criticism of the Society's policies.

Doraine Music Co., N. Y., will fold in a couple of weeks, according to owner, Peter Doraine, who is declining for a professional manager's post.

Best Sheet Music Sellers (Week Ending Jan. 9)

There Are Such Things...Yankee Lights Go On...CLP Crazy Dream...BYG Moonlight Becomes...Famous Fall in Love...Harms Me and My Girl...Mills Army Air Corps...Fischer Five by Five...Leeds Beloved...Chappell Star Spangled Banner...Miller White Christmas...Berlin The Lord's...Famous Never Be Another You...Morris Roseann of Charing...Shapiro Nice to Come Home...Chappell

'IRISH EYES' APPEAL UP TOMORROW (THURS.)

Argument on the 'Irish Eyes Are Smiling' appeal is scheduled to come up before the U. S. supreme court tomorrow (Thursday), after having been postponed a week. Interest among publishers and writers alike in the outcome of this case is intense, since it involves the important question as to whether a writer has the legal right to assign the renewal of his copyright before it

(Continued on page 44)

Pluggers' Annual Meeting Skims Over Publishers' Lavish Xmas Gifts

Membership of the music publishers' contactmen's union held its annual meeting Monday night (11), but there was no open discussion on the action recently taken against three publishing firms for exceeding the Christmas gift ceiling set by

the union's counsel, John J. O'Connor, the union's president, did refer to the crackdown during the course of his annual report. O'Connor said that one of the three publishers, by coming up to his deadline and readily agreeing to take

(Continued on page 44)

S-B Warns It's Appealing Defeat In 'Caissons' Suit

Shapiro, Bernstein & Co. last week informed the music business in a circular letter that it was appealing the unfavorable decision it had received in 'The Caissons Go Rolling Along' case and by indirect action advised the trade to refrain from unauthorized uses of the number pending a final adjudication of the case. The decision, which declared 'Caissons' not in the public domain, was rendered Dec. 28 by Judge C. Sweeney in the Boston federal court.

With the late Brig. General Edmund L. Gruber, writer of 'Caissons', and Frederick C. Mayer, of West Point, as co-plaintiffs, Shapiro-Bernstein brought an infringement action against the E. C. Schirmer Music Co. of Boston, for including the number in a songbook. In defending the suit Schirmer argued that General Gruber had not properly protected his work and that his failure to comply with the copyright laws constituted an abandonment.

WB, CIRCLE NEAR DEAL ON SCOTT'S CATALOG

The Warner Bros. publishing group was in process of closing a deal yesterday (Tuesday) for the catalog of Raymond Scott as contained in the Circle Music Co. Scott had recently been in negotiations on the same proposition with the Robbins Music Co. The price quoted at the time was \$25,000.

The compositions involved include 'Toy Trumpet', 'In 18th Century Drawing Room', 'Dance Music for a Pack of Hungry Cannibals', 'Powerhouse' and 'Twilight in Turkey'.

HERE'S YOUR COPY OF A GREAT SONG THE TULIPS ARE TALKING TONIGHT

By JIMMIE McHUGH and HERB MAGIDSON

Chorus

THE TU-LIPS ARE TALK-ING TO-NIGHT,

They're say-ing, Thru the dark-ness there is light.

They whis-per, for the sound of march-ing feet is near, They

whis-per, and the heart's of Hol-land hear. The wind-mills are

spread-ing the word — and thru the fields a song of hope is

heard, — The lu-lips are nam-ing the day

and Hol-land's chil-dren be-lieve what the tu-lips say.

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ABC MUSIC CORPORATION

799 Seventh Ave., New York

JOE SANTLY, Prof. Mgr.

NATIONAL ELLINGTON WEEK - JAN. 17-23 - WILL BE CLIMAXED WITH HIS CARNEGIE HALL CONCERT JAN. 23

Here's the song everyone agrees is Duke Ellington's greatest!

WE CAN'T GET AROUND MUCH ANYMORE

Lyric by Bob Russell

Music by Duke Ellington

ROBBINS MUSIC CORPORATION 799 Seventh Avenue, New York, N. Y. MURRAY BAKER, Prof. Mgr.

Inside Stuff—Music

Victor's recording record, because of the Pettibone boys of "Marching to the Rhythm" by Elliot Newman with a male chorus, is being followed by the answer in the Office of War Information's request for a United Nations war song with glee. Song is getting a terrific bid by Hearst Newspapers, ultimately of plugging in all President's Birthday Bells, an Arthur Murray special dance routine in debut at the F.D.N. affairs, and spotlighting in St. Louis's forthcoming UA film, "Stage Door Canteen," wherein Miss Mermaid will also do a concentrated strip-plugging routine by six Victor bands—Yardum, Mount, Sammy Kaye, Tommy Dorsey, Freddy Martin, Shep Fields, and Hal McIntyre—and some 242 local disc jockey programs, pledged to give the song a ride.

Tune is published by Music Frontiers, Inc., authored by Bob Reid and Harry Miller.

While the tabulation of the Songs of World War II, in the Anniversary Number, were purposely captioned "more or less" complete, there were two, "We'll Meet Again" and "There'll Always Be an England," which were omitted. This probably goes for a number of others. These two, it so happens, stem from England, and are both published in America by Dash-Compton, whose firm in London first published them. Incidentally, Tone-Dee, which listed "Variety" in the compilation of these war songs, has been aiding the Office of War Information in getting together certain statistical song facts for governmental use.

Meyer Davis telephoned Ray Bolger to invite the dancer to his (Davis') birthday party in Philadelphia last Sunday (10). "That's funny," said Bolger, "I was about to call you to come to my birthday party on the same day." Result is that in the afternoon Davis and Bolger attended the latter's birthday party in New York, and later that day they went to Philadelphia for the Davis party. The maestro, incidentally, has a "piece" of Bolger's "By Jupiter."

ROBBINS' MEX MUSIC PUB IDEAS

Jack Robbins is en route to Mexico City for a month, by way of a week's stopoff in Chicago, on business, and to visit his son, Buddy, now in the music dept. with "This Is the Army."

The publisher, who had set up a Robbins Music Corp. of Cuba, headquartered in Havana, last winter, has some other Latin music deals on, out of Mexico City. He may or may not set up a subsidiary there also, but his present trip is exploratory chiefly. Sales manager Bernard Preddy, meantime, is making a trip to Havana this winter to o.p. the Cuban setup.

Lery Reviving Kaycee

Lou Levy is reviving Kaycee Music Co., which he bought last year and added to his Leeds Music catalog, thereafter dropping the Kaycee title, to publish more tunes, exclusively. Firm has acquired the melodies from the American Theatre Wing "Lunch-Time Follies," which "entertains war workers at production plants. Used to be the writer of the tunes.

In addition to these numbers, Levy is publishing under the Kaycee name, "Heave Ho My Lady Heaven," the official song of the Merchant Marine.

NO MORE ACAD CRISES

Sidelstep Situation as With Last Year's Kern's 'Paris'

Hollywood, Jan. 12. Academy Award moughs have made it plain to one and all that this year's top award in the music division will be restricted to an original song written for and used in a picture. Effort to avoid repetition of future created last year following selection of Jerome Kern's "Last Time I Saw Paris," which was acclaimed before Metro bought it for film.

Other changes instituted by the Academy's music branch specify that nomination balloting among members of the studio music departments be in writing, and that comedies are to rate with dramatic films in the best score classification.

Awards will be made in three classifications, viz. best song, best scoring musical picture and best score for dramatic or comedy picture. Members of the music branch executive committee include Nat Finkelstein, chairman; Morris Stoloff, Edward Ward, Anthony Collins, David Snell, Adolph Deutsch and Lou Lipstone.

Happy Day at MCA

Jan. 15 is divvy day at MCA, and the Music-Corp. of America presy, J.C. Stein, is due in this week to preside. The organization declares its annual bonus directly after the holidays, per custom.

Taft Schreiber, head of MCA's Beverly Hills branch operations, is making the trek east.

W. Frank Marling doing the score for "No Escape" at Monogram.

Pluggers' Annual

Continued from page 41

The perjury, had won the admiration of the union's council. The publisher, who admitted to having been "in the know" for a Christmas gift was Al Fazio, of Campbell, Loft & Fazio, 410 Madison Ave., New York, and from \$1,000, but later voted to reduce the fee to \$250. In the case of Shaprio, the publisher, who had been charged with spending more than \$1,000 for Christmas gifts, it was agreed by the council to defer handing down any verdict until the further investigation of the evidence. Mayfair and S-B denied that they had gone over the \$10 limit.

During his report, O'Connor stated that 27 1/2% of the union's membership was now in the armed forces.

PUBS ASKED NOT TO USE AUTOS

Walter G. Douglas, chairman of the Music Publishers Protective Association, yesterday (Tuesday) asked MPPA members to pledge themselves not to use their cars for business until the present fuel emergency has passed.

Endowed with his circular letter was a pledge card which he asked publishers to sign and mail him for relay to the power Government authorities.

Fighting Over This Is Worth Fighting For Song

Frank Robbinsalt, chairman of Fred Roth, filed suit in N. Y. supreme court yesterday (Tuesday) for an injunction and damages against Ed De Lange and Sam H. Stepi, whom he charges with infringement of his composition, "You're the Vision of Me." Robbinsalt charges De Lange and Stepi took the music, harmony and construction of his composition and wrote "Worth Fighting For" in May 1942, after he gave them a lead sheet in 1937, which De Lange said had been mislaid or lost.

British Band Briefs

Continued from page 41

band Johnson brought from Trinidad in 1936 and which broke up on his death on the podium at the Cafe de Paris two years ago, during the Blitz. Vocal solo is in hands of Bob Ardoin. Wendy Claire (Mrs. Stanley Black) and ex-Harry Roy warbler, Ruth Jones (Mrs. Harrington) and Laurie-Jane.

Geralde, still packing South theatre, London, to doors on Sunday.

Dead: Fred Holmes, late Oscar Robin (trumpeter), Rubin, hits casket \$185 for widow.

Jay Wilbur, "Hi Gang" maestro, plays Rogers' Playhouse. Baltimore, for seven, with two guest conductors to baton during his appearance on radio dates. Guest musicians are Johnny Rivers and Roland Peetchy.

BBC, tired of losing male musicians to the States, negotiating for a female resident dance band. Ivy Brittain's Inn Ray, Hutton, is favored for job.

Gloria Gage is touring all-female band around music halls with success.

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WDR, N. Y. Computations hereafter cover weeks beginning Monday through Sunday, Jan. 4-10, from 8 p. m. to 1 a. m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Can't Get Out of "Road to Morocco"	BVC	39
I Had Craziest Dream—"Springtime"	Famous	32
Moonlight Becomes You—"Road to Morocco"	Famous	32
You're a Wonderful Amigo	Shapiro	25
Rosanna of Charming Cross	National	25
That Soldier of Mine	National	25
You're the Vision of Me	Yankee	22
There Are Such Things	Harms	22
Why Don't You Fall in Love With Me?	Robbins	17
Please Think of Me	Leeds	16
Moonlight Melody	Robbins	12
Mr. S-B—"Behind 8 Ball"	Leeds	12
A Touch of Texas—"Seven Days Leave"	Southern	11
For Me and My Gal—"Ale and My Gal"	Mills	11
My Flame Went Out Last Night	CLP	10
Dearlly Beloved—"You Were Never Lovelier"	Chappell	12
There'll Never Be Another You—"Iceland"	Morris	12
When the Lights Go On Again	CLP	12
Yesterday's Gardenias	Mayfair	12
Don't Get Around Much Anymore	Robbins	10
Little Bit Blue	Leeds	10
I Just Kissed Your Picture Goodnight	Crawford	10
Starlight Sonata	BMI	10
Blue Serenade	Bell	9
Can't Get Out of Mood—"Seven Days Leave"	Southern	8
I'd Do It Again	Santly	8
My Flame Went Out Last Night	CLP	8
Paradise Valley	Atlas	8
10 Little Soldiers	Lincoln	8
Can't Get Wrong—"Now Young Man"	Shapiro	7
Pennsylvania Polka	Parnament	7
Rosanna the Ricket	Remick	7
That Soldier of Mine	Army	7
This Is Army, Mr. Jones—"This Is Army"	Feist	7
Daybreak—"Put Me to Sleep"	Higgins	6
Wish I Wish I Wish	Marks	6
Madison Serenade	Robbins	6
Street Scene	Miller	6
Whispering	Miller	6
Marching Through Berlin	MPI	6
Out of This World—"Powers Girl"	Remick	5
Take It From There	Miller	5
The Sicilian Is on the Beach	Crawford	5
Taking a Chance on Love	Feist	5
With a Pack on His Back	Tenney	5
Why Don't You Do Right	Mayfair	5

"Fimistical." "This Is the Army" publishing maul.

Dodge Form B

Continued from page 39

Another item which favors the burying of Form B is the new Victory Tax. Major houses are deducting it, though they don't like it, but, according to the agencies, there are many smaller theatres, one-night bookers and locations which are reluctant to bother with the deduction, leaving it to individual leaders. Many of the latter have dropped the sums and the bookwork in the laps of their agencies. As employers, leaders would not have to pay Victory tax themselves, an important point.

This Victory Tax situation, left in the hands of one-night operators, is likely to cost the Government much-needed cash. According to Form B all operators, big or small, are supposed to deduct 5% of salaries paid to them and turn it in, but if the sums follow the paths taken by some security measures in recent months the Treasury will never see it. Accountants for various book-leaders claim that small one-night operators and village contractors, which buy pads for proms, seldom, if ever, make social security payments.

'Irish Eyes'

Continued from page 42

Actually becomes available to him, which is at the end of the 27th year of the original issuance of copyright. Publishers have expressed the viewpoint that a successful appeal would prove a disservice to the

writers, because it would deprive them of the right to dispose of the renewal when the circumstances would be in their pocket favor and might bring them a maximum return. Picture companies, for instance, would be disinclined to contract for the licensing of a title song in the event the desired contract period were to overlap into the renewal term.

In the case of "Irish Eyes" the renewal rights were conveyed 17 years before they became available. George Graff, Jr., one of the songwriters, ignored the original assignment and authorized the Fred Fisher Music Co. to reacquire the renewal. Remick's action to restrain Fisher from exercising the renewal assignment was upheld by both the N. Y. federal court and the U. S. circuit court of appeals.

Tea Coo said four sons, "Idle, Rile, Rile," "West Wind," "The Moon is Yellow" and "Medicine Man" to Fred Fisher Music Co. for the western picture, "Fighting Men."

FOUR BUDDIES



Have you heard BETTY RANN?

SAMMY FAIN

Happy New Year
To All My Friends

HERE'S THE SONG EVERYBODY'S ASKING FOR

PUT ANOTHER TALK IN HOPKINS COFFIN

Words by GLADYS SHELLEY, A.S.A.P.

FEATURED BY THE
KORN KOBBLERS at ROGER'S CORNER, NEW YORK
AND OVER THE AIR

Music by TED MOSSMAN, A.S.A.P.

FANFARE MUSIC CO.

CIRCLE 7-4108

102 W. 60TH ST., NEW YORK

Set Up Fire Code in N. Y.

Proposed model cabaret ordinance for communities throughout nation to avoid repetitions of Coconut Grove holocaust in Boston has been set up by National Board of Fire Underwriters. Ordinance is similar to bill framed in New York for consideration by City Council with approval of Mayor La Guardia.

Suggested ordinance would require all combustible, decorative material, including curtains, acoustical materials, streamers, cloth, vines, garlands and trees to be rendered flameproof. It contains specific regulations on placement and number of exits, depending on size of hall. Provisions included for fire-resistant, enclosed interior stairways. Places of assembly would not be permitted above second floor. Plans for building, and monthly inspections by fire department engineers would be compulsory.

New Fire Code Adopted for Cities in Det., Intended As Model Elsewhere

Boston's disastrous Coconut Grove fire has brought on a stringent new fire prevention Code in this area, where the regulations are being taken to protect war workers. Detroit a decade ago had major safety laws, but the City Club, where 26 lives were lost, but the huge toll in Boston brought on a city study of codes and ordinances, the Building Codes and State Liquor Control regulations in drafting the new law.

The principal feature of the new code is a centralized inspection and enforcement activities in the hands of a Fire Prevention Bureau. Such powers have been scattered through the Police and Fire Departments, the department of Safety Engineering, and the Department of Building.

Charges were made that some clubs here which have been closed for 300 persons have been found to be packing in as many as 1,500, and with no enforcement called for on the licensing basis, the new revision will call for all cities and clubs to post signs indicating the maximum number for which they have seating, and they'll have to adhere to it.

Pointing out that the huge Bowers in Hamtramck had been forced to screw down its tables to prevent people, Fire Commissioner Nate S. Shoppers pointed out that the crowding was even worse in many Detroit clubs where the exits were jammed up as well as the aisles.

We figure that the Detroit fire owners will be glad to cooperate since it is for their protection and hits all alike, but if they don't, the new ordinance gives the fire marshals unlimited powers and licenses the city to revoke the license of those shoving the new law, which is intended as a model for those proposed in other cities following the Boston fire.

Franners of the ordinance said they did not intend that the decorations which would make "nooks look like bars" but they would insist that every trimmings be fireproofed at regular intervals.

The new law boosted the number of inspectors to 10 and provides that no club can go more than 10 days between inspections.

Hala Nitty Goo to Court

As a result of investigations started here following the Boston Coconut Grove holocaust, owners of five Buffalo nite clubs have been summoned to City Court for violations of city ordinances covering fire prevention.

The clubs and their owners are: Eddie Harlan, Aki Montemorelli; Club Maryland, Lang's Brewery; Havana Casino, Anthony Guse; Oregon's Grill, Arthur Bresan; and Club Moonlight, Max Levy.

Immediately following the Boston disaster building inspectors here made a comprehensive checkup of all amusement spots, and letters directing correction of dangerous conditions were sent to owners late in December.

All violations were also checked by the Police Fire Prevention Bureau. Issuance of the summons means that the places cited have failed to comply. Among conditions ordered corrected are: doors opening inward instead of outward, unobstructed doors and passageways, inflammable decorations, lack of exits and gas heaters without vents.

8 San Antonio Spas Nixed

San Antonio, Jan. 12. Eight local night spots were placed out of bounds to all military personnel last week by Maj. Hermann H.

3 Sons Combine As Trio In Army Breaking Up Pop's 'Old Gang of Mine'

Detroit, Jan. 12. The Rogers Quartet wasn't broken up as a singing combination when three members went into the Army on the same day. The three sons are now working as a trio in the Army while their father, Robert, has gone back to his old turn as a single soloist.

Now using three-part harmony are Edward, 28, the bass; Robert P. Jr., 22, second tenor, and William G. Jr., first tenor. The latter two were due for induction on the same day by their draft board but Edward asked to be included so that they could whip up a trio. It was okayed and in the new form the trio has appeared on several programs at Fort Custer.

All of the brothers are married but have no children. Industrialists here gave the wives jobs in war plants. The father, who uses a single bass, has been singing since 1931 to carry on again although the family had worked as a quartet for more than six years since then. William's voice changed.

ETHEL WATERS SLATED FOR VAUDFILM TOUR

Ethel Waters, who recently completed "Cabin in the Sky" for Metro, is due out soon for a six-week tour of vaudeville houses.

The colored star, who is at the Earle, Philadelphia, Feb. 18, is being set by William Morris agency.

Snake Dancer Held For 'Lewd' Exhibition

Princess Luana, billed as a Hawaiian snake dancer, was arrested in a raid on a small West Philly night early Sunday morning (10). Police charged the Princess with giving a lewd exhibition. Her snakes were confiscated. Six months ago the girl, whose name on the police blotter was listed as Luana DeMoss, was arrested on a similar charge. That case is still pending.

Pipers on Own

Pied Pipers, popular quintet which recently left Tommy Dorsey's orchestra, has been booked for the Oriental theatre, Chicago, week of Jan. 22, then comes east for other theatre dates. General Amos, Corp. is agent for the act.

Pipers walked out on Dorsey after a spot during a theatre date in Seattle.

Spode, provost marshal for the downtown London police department, got into a survey made by fire and police officials deemed their fire hazards.

The clubs named included the Omos Club, Flora Taxi Dance, the Beacon, Merry-G-Round, Roxy's, The Turkish Village, Danceland and Texas Star Taxi Dance.

Approximately 85 of the patrons of the eight places are soldiers.

2-Night Stage Shows, Replacing Ball, to Net More for FDR Fund

Detroit, Jan. 12. Special midnight shows in three picture houses last night, when entertainers from the night club will bicycle around the town for two nights, have replaced the annual dance in celebration of President Roosevelt's birthday to raise funds for infantile paralysis victims.

The twelfth after nine years of the gala, is expected to glean nearly triple the city's usual contribution to the President's Fund.

"In this way 8,000 Detroiters at least should be able to attend the celebration in place of the 4,000 usually accommodated at the ball," Abner Lerner, chairman of the Birthday Ball committee, announced.

The shows will be presented at the Eastown theatre Jan. 28 and at the Fox and RKO Uptown on Jan. 29, covering wide areas of the city. Admission prices will range from \$1.10 to \$5. While attending will be doubled by the use of the theatres in place of the ball, it is estimated that the boxoffice plan will triple the usual contribution from Detroit.

FORMER A'S TABLES TALKS WITH WIRTZ

The Associated Artists and Artists of America has tabled its attempts to negotiate a contract for the Arthur Wirtz ice shows. Negotiations had been foundering for weeks on Wirtz's insistence that he would work only with Kenneth Thomson, ex-secretary of Screen Actors' Guild, one of the Four A's unions.

Thomson, in Washington last week, on "A's" matters, conferred with York with the Four A's international board, which decided to resist any attempt to go back to reaffirming its unfair action against all Wirtz attractions. Technically none of the performers working for Wirtz ice shows, "Hollywood Ice Revue" of 1943', currently on the road with Louis Felle, and "Stars on Ice" Center, N. Y., is violating the Four A's unfair action since Wirtz has been under civil contracts which predate the Four A's resolution.

The Four A's backed down rather than attempt to pull the performers and risk legal action since the Four A's members would have to agree to the civil contracts to adhere to a Four A's walkout order. The Four A's figures the current Wirtz shows will finish out their runs but that next season it will have the upper hand since there will be no civil contracts to stymie its rulings, and that thus Wirtz will have to negotiate a contract.

Before returning to the Coast, Thomson wrote Wirtz pointing out that Wirtz's stand was in violation of their agreement since any terms they may have reached would have required Four A's approval anyway.

JOE TENNER WINS FIGHT VS. EXTRADITION

San Francisco, Jan. 12. Joe Tenner, former operator of the Statler hotel, who was arrested on his long battle to escape extradition to the state of Washington, when Superior Judge Aiden freed him on his habeas corpus plea. Judge Ames ruled that Tenner had been formally notified in Washington that he was wanted on a parole violation charge, nor had he been served with any notice of a hearing in such a case.

Tenner had been paroled from the Washington state penitentiary, where he was serving time on a pandering conviction. At the same time that he got into a survey made by fire and police officials deemed their fire hazards, Washington authorities revoked his parole and notified him of his extradition.

The literary temporary carried the case to the U. S. Supreme Court, which granted a temporary restraining order.

The Saturday to the Stars was cited by police.

10 Weeks of Vaudeville on Coast; Oakland, Balto Theatres Adopt Shows

'Ice Follies' Tops Last Year's Philly Mark, 1956

Philadelphia, Jan. 12. "Ice Follies of 1943", which opened here Christmas night for an indefinite engagement, has grossed about \$155,000 for its first 14 days. Pete Tyrell, operator of the Arena, has announced.

The take is several thousand dollars ahead of last year's record-breaking two-week stand and some in the face of the ban on pleasure driving. Scaious were reported both Friday and Saturday night in spite of the ban.

Sally Donates Balloons To War Effort, Rebukes Soldiers for Blitzing 'Em

Louisville, Jan. 12. Sally Rand is the latest victim of rowdism and heckling which has broken out recently in the National and other downtown houses.

Stripped headed her own crew at the National last week to smash bliz, with audiences predominantly male. Good proportion of soldiers were in the house, suggesting from the p.a. system, that they use their efforts to shoot Japs instead of shooting pool at the balloon she uses in her dance.

Miss Rand was forced to make several curtain speeches during the engagement, telling the rowdies that she had donated her balloons to the war effort, and only had five left. They cost \$28 apiece, and are necessary to her act, she stated.

SHELVEY TAKES OVER THIS WK. AT AGVA

Matt Shelvey, newly elected, National Director of the American Guild of Variety Artists, trained from the Coast Monday (11) and is expected in New York late this week to take over the office now being filled by Walter Greengard. Latter will return to his post as National Equity for another four weeks, or until Shelvey is thoroughly acquainted with the routine of the office.

Max West, an AGVA organizer on the Coast is filling in at Shelvey's post, as national rep in Frisco, until a permanent replacement is appointed.

Matty Malneck and orchestra checked in at Republic to make music for "Shantytown".

THE THEATRES OF THE STARS.

JOE TENNER

MARCUS LOEW

AGENCY

GENERAL EXECUTIVE OFFICES
LOEW BUILDING ANNEX
100 W. 4th St. N.Y.C. - MU 2-9700

J. H. LUBIN
GENERAL MANAGER

JESSE KAYE
BOOKING MANAGER

Los Angeles, Jan. 12. Coast vaudeville is as dead and as alive as vaudeville is anywhere. It approximates 10 weeks from border to border, embracing British Columbia, Washington, Oregon and California. That total is steady income, but not the occasional show houses. Nearly all of it is booked out of the Bert Levey office in Los Angeles.

Vaudeville conditions here are also about the same as elsewhere, salaries being proportionately, acts being scarce and famous of the bands being only really pretty box-office.

Regular playing time is represented by the Orpheum, Los Angeles; RICO-Golden Gate, San Francisco; Palomar (Sterling Theatre), Seattle; Playhouse (Everett Theatre), Portland, and the Beacon in Vancouver; the theatre, Yakima, offers a last-half and the Post Street theatre is a weekender. Among loose stands are the Victory, San Jose, with a Saturday and Sunday; El Campanil, Antioch, Cal. Sun-eyes only; the Million Dollars, Los Angeles, one week; the Strand, Long Beach, a split week; and the Lincoln, Los Angeles, in Negro district, and "mixing" full week shows sporadically, though not regularly.

Occasionals are Fox-West Coast's Orpheum, San Diego, and the Tracy (heats) Long Beach, where playing name bands or units when seen as likely money makers. Too many of course, obtained in Los Angeles and San Francisco. Scarcity of acts makes booking of new shows weekly a task.

As the nation has gone—no bands have the Coast gone, real money grabbers being the name crews which hit here. However, they are not many. Between pictures, radio and the Palladium variety theatres don't get much look-in.

Gas is not too great a problem, definitely not a solution. Theatres have been hurt by Joe Public's curtailment of his act. Actor continues to get his. Radio's popularity has been liberal with performer—business trips.

Stageshow for Orph. Oakland

Oakland, Cal. Jan. 12. Fox-West Coast's decision to try stage shows starting Jan. 21 at the Orpheum as a regular policy, means will be booked out of Los Angeles, either from eastern organizations or specials put together by Bert Levey.

Ethel Waters will start the ball rolling. The Andrews Sisters are set for a Levey unit, and other items promised are Earl Carroll's "Varieties," George White's "Scandals," Billy Rose's Diamond Horseshoe Revue and a number of name bands including Luncheon and Calloway.

The Orpheum will use a first-run (Continued on page 47)

Petrillo to Ask That 'AFM Probe Band Losses at Location Dates

James C. Petrillo, as president of the Chicago local of the American Federation of Musicians (the national head, too), is said to be preparing to bring up before the next session of name bands losing money on location dates. Petrillo's interest in such bookings stems from a recent investigation by Chicago local officials into the ruin of Chicago Marx's band at the Blackhawk Cafe there. Marx was paid scale for the job, but his band cost him more to operate than he received in salary. Union officials want to know how come.

One has bandmen in New York trying to figure it all out, since Marx broke no union rules. It's widely known that band loss money on '09, of the location jobs existing and no one can understand why the union is trying to get it by singling Marx out for questioning. Until now the AFM's only interest has been seeing to it musicians receive the minimum scale set by it; in Marx case he was paying higher, than scale. That he himself was losing money is construed as no concern of the union. It is being paying for his broadcast wires it would be different, he would then be working below scale. However, it's asserted the spot was underwriting broadcast fees.

Though bandmen in N. Y. can't understand the union's indirect interest in a condition that has always prevailed, most would welcome AFM relief from it so long as a new regulation wouldn't be harsh enough to impair such bookings.

Tony DeMarco's Pleurisy

The new show at the Copacabana, New York, night, will be produced by Larry Ceballos, and open per schedule tomorrow night (Thursday) but without Tony and Sally DeMarco, who were to double from "Show Time".

Tony DeMarco is hospitalized with pleurisy, forcing him out of "Show Time" as well as the new night engagement.

FAY AND GORDON

"The Dance Team
Of The Year"

First Time in Chicago
NOW PLAYING
EDGEWATER BEACH HOTEL
CHICAGO
BOOKED THROUGH
RAY LIGHT
David P. O'Malley, Office-Chicago

Liquor Raps Suspend Fizz Biz of Five Top San Francisco Hotels

San Francisco, Jan. 12. Temporary prohibition came to a segment of Frisco yesterday (11), when the city found itself the only sea-coast metropolis in the United States (pop. over 700,000) in which it was impossible to get a drink in most of the big downtown hotels.

Although dancing and entertainment continued, without benefit of the usual bowl, 800 employees (bar attendants, etc.) were idled by the order.

All bars of the four most popular hostilities, St. Francis, Mark Hopkins, Palace and Sir Francis Drake, were closed, rather than a drum by an order of the State Board of Equalization, liquor enforcement body, suspending their liquor licenses for five days.

The board's decree, an outgrowth of a new law, the recent juvenile vice probe here, also hit 11 other establishments, including such well known hangouts as the Press Club, the newspapermen's private institution; Joe Di Maggio's Restaurant; the Musicians' Club; the basement of the Musicians' Union; and the Music Box, night.

The heat will be off midnight Friday, but since the liquor curfew is midnight, the 15 bars will have to wait until Saturday to transact fizz biz.

Night spots lucky enough to retain their liquor-dispensing rights during the dry spell for the hostilities and 11 other drinkeries noticed an increase in the coin coming over the bar.

Three of the hotels, St. Francis, Drake, Mark Hopkins and St. Francis, were involved in the juvenile vice investigation, in which two girls, 12 and 13, lured the bars where, they claimed, they had been permitted to squalor, in company with men, with no questions asked.

The Palace hotel's license was suspended in a separate case for sale to minors and to soldiers during restricted hours.

With exception of the hostilities, most of the spots handed a five-day ban do not have floor shows or entertainment of any great extent.

Phil Kaye's Clean Bill

Philadelphia, Jan. 12. Phil Kaye, comic and nitery m.c., who is making a tour with a GOG-Camp Shows hit team, was exonerated of draft violation charges at a hearing before U. S. Commissioner Norman J. Griffin last week.

It was testified he was in good standing with his draft board.

Armand Butters' orch organ played "Wed" in the Tavern of the Bismarck hotel, Chicago. Succeeded Edith Loran's band, in "The Tavern" for the past six months.

Leon-Eddie Pickets Exit As 'Good Faith' Move

The Associated Actors and Artists' America last week withdrew its pickets from Leon & Eddie's nitery, N. Y.

Move was requested by the nitery operators, as evidence of the Four A's 'good faith', before they would agree to resume negotiations for a contract for the club.

4A's Suspends Diosa Costello; Crossed Pickets

Diosa Costello drew a 60-day suspension from the international board of the Associated Actors and Artists of America for action unbecoming a Four A's member, as a result of crossing the Four A's picket line at the Leon & Eddie's nitery in New York.

Supersession means she can't work in any Four A's accredited theatre, etc.

Mrs. Costello crossed the line last December with the international board of the Associated Actors and Artists at its last meeting (17). Understood that the Four A's suspended Mrs. Costello on Dec. 18, and refused an apology to the board for crossing the line.

In previous disciplinary actions, including those against several headliners, the Four A's let the offenders off with a reprimand after they acknowledged their violation and issued a statement supporting the Four A's action against the nitery.

Fehr Left 60G Estate; Had Given Away Much Of One-Two Fortune

Milwaukee, Jan. 12. Although Herman Fehr, one of the organizers of the Orpheum circuit, died Dec. 31, he was long regarded as a multi-millionaire, judge of his will for probate before Fling Charles A. Runen has disclosed that his remaining estate consisted of only \$50,000 in personal property and \$100,000 in real estate. He was a bachelor and his property was left to relatives, except for a \$20,000 trust set up for his secretary, Ida Gehrz, to provide her with an income during her lifetime, after which the fund reverts to the estate. Fehr is reported to have given away much of his money anonymously. In one year he is said to have purchased \$50,000 homes for each of five relatives.

10 Weeks Vaude

Continued from page 45

film policy with a price tilt. At present it is alternating between novelties from the Foxes and Paramount and subordinate first runs.

Marstand, Balto. to Vaude

Baltimore, Jan. 12.

Mayland theatre, overtime local stand of legitimate vaude under the ownership of the Kernan & Schenberger interests, reopens this week. It will have a cast of six, and a grinding policy at pop prices. Purchased last summer by C. W. Hicks, operator of local radio chain, from the downtown Mutual Life Ins. Co., which took over the property from the Kernan estate, house was previously utilized for years as an auto left house and for occasional roadshow films.

Current policy is new venture for Hicks, who has built a chain of subsequent-run picture houses and recently announced out to take in the entrepreneur Little and the downtown Maylor previously the left Auditorium, also a former Kernan property. Managing for Hicks is Lee C. Holland, from Washington. Arthur Fisher is booking, with financial aid headed by George W. East, including Irene Vermilion, Bert Naylor & Co., H. L. Jack and the Dame and Helene Lemire. House orchestra will be directed by Joe Lemigrois.

Reopening of Mayland brings home's count of vaude to three.

Philly Theatre Won't Send Anymore Talent to Canteen Because of 'Insult'

Central, Passaic, Forced By Fuel Oil Cut to Reduce Vaudefilm Policy to 4 Days

First known instance in New York, where an area of vaudeville has been seriously affected by the 45% fuel oil curtailment is the Central theatre, Passaic, N. J. Starting January 14, house goes on a four-day policy instead of previous full-week schedule. Central has been shut since Monday (11) and will remain closed in future on Mondays, Tuesdays and Wednesdays.

Explained by John E. Ackerman, of Passaic, owner and operator of house, that it's impossible to convert furnace from fuel oil to coal. When built only a few years ago no provisions were even made for a coal chute in case of emergency.

Switch in policy resulted in cancellation of full-week bookings for four name bands and their units and drawing up of new contracts on the four-day basis. All of the bands included, including Ray Kinney, Vincent Lopez, Vaughn Monroe and Duke Ellington, agreed to the policy switch, which was effected without any hitch, according to Arthur Fisher, who books the house. Theatres off on four-day policy with "Salute to Hawaii", the Kinney unit.

His has been particularly strong at Passaic spot on weekends, although early-week semester, according to house operator, had also been profitable. Films for most part have been weakies, but it's the bands that have been drawing them in.

BETTY BRYANT WALKS AT BILLING AND WALKS

Betty Bryant, songstress, who opened at Mar Fane, east side N.Y. nitery, on Thursday (11), walked out Saturday night, although booked for two weeks.

The songstress leaves for Florida next week. She complained she was poorly supplied and billed.

Sybil Graesser, singing pianist, added to entertainers at Mercur's Music Bar in Pittsburgh.

Philadelphia, Jan. 12. Management of the Curran, a North Philly vaudeville, has announced that it will no longer send its shows to entertain at the local canteen, scheduled after he had alleged "insult" to the cost of a show by a group indirectly connected with the Curran.

The action, announced through a statement, followed a recent Variety Artists, was taken "when a troupe playing at the Curran was allegedly cancelled after he had booked to appear at a hall owned by the Curran."

In the troupe were C. L. C. C. the Gumbrecht Brothers and a "Flee" but to be asked to appear at the "Hollywood" Ball at the Bellevue-Stratford hotel.

Speaking for the actors, Dick Mayo, executive secretary of the AGVA local, said:

"The 20th avenue by Mr. MacMullen was plain policy. The actors were willing to pay for their own transportation and were even willing to come in the Bellevue by subway. Their cancellation was just a plain insult to them and to actors in general."

Mayo, however, said that AGVA would not hold the incident against the Stage Door Canteen itself but would discourage its members from appearing in any function with which Mrs. MacMullen was connected.

The MacMullen-Curran incident highlighted a stormy meeting of the Canteen committee at which Mrs. Meyer Davis, wife of the landowner, announced she was "taking a leave of absence to write a concerto." Mrs. Davis was vice-chairman of the entertainment committee of the Canteen. Her friends said that she was "fed up" with bickering on the committee and was taking the leave of absence as a graceful way out. She was one of the most active Canteen workers. Another committee member, Mrs. Sarah Welsh, also said she was "taking a leave of absence" to take a rest.

AT LIBERTY

Century Radio Room, Trick and Funny Hoisting with reveller and trick songs with guitar, complete cast and equipment. Available immediately, write to Mrs. H. H. Johnson, P. O. Box 81, Billings, Mont. Denver.

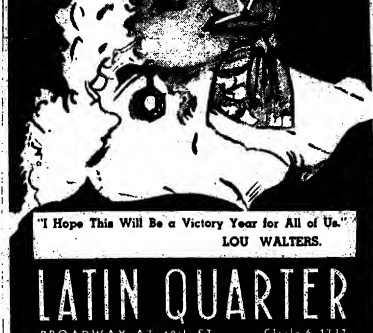
Now salooning at the

CHEZ PAREE CHICAGO

a little late
MERRY CHRISTMAS

JOE E. LEWIS

At the Piano
AUSTIN MACK



"I Hope This Will Be a Victory Year for All of Us."

LOU WALTERS.

BROADWAY at 48th ST. Circle 6-1737

Literati

Benett Cerdano

Benett Cerf, devoting his column to literary diary, discussed the road to Alfred Knopf's office in New York City. He was met by L. B. Leiser, just back from year of broadcasting in Russia, is latest to visit with Knopf. The visit is slated for completion by April 1. Current best seller on Knopf list is Hugh Downs' "The Book of the Week." Other Cerf tip-offs:

John Doe Packer, first move in three years, Number One, was a political big shot, will be brought in the spring by his new publisher, Houghton Mifflin. Robert Nathan, the whimsy-whimsy novelist, is now engaged with a play called "Strangers for the Night" about two angels who disguise themselves as aviators, nip an important plot in the bud, and become a crusty banker and then move down to Washington.

Fort Dix's Pre Staff

Staff of Fort Dix Post, 12-page paper, one of greatest in the world, includes several topnotch N.Y. scribes now doing their bit for Uncle Sam.

Set. John S. Wilson, former drama critic of PM, N.Y. daily, edited the post and has under him: Peter L. Buck, ex-writing for the N.Y. Post; Pvt. John P. Kelly, formerly a cable car driver; and N.Y. Herald Tribune, Pvt. Gene DePoria, a former city-side-by-lineer on the staff of Mr. Mike Connelley, Broadway guy.

The sheet, which is styled a lot like PM, also has former Herald sportswriter Jimmy Cannon in tow. Cannon, a sergeant, contrived a few column, didn't get it, but not the same as the three a week he sends to PM.

Also: Irvin Rosenberg, with Underwood & Underwood, top agency, before answering the call, is a staff photographer. The staff, the other three not having news experience, work is handled by: Pvt. Walter Singer, ex-commercial and portrait artist who worked in Doubleday; Doran's book jacket dept.

The paper is 30 1/2 x 5 1/2. The rest is devoted to news and features.

Book Club Cited by FTC

Charges of misrepresentation in radio broadcast continue to have been made by the Federal Trade Commission against N. A. Marks and Book-a-Week Club, Inc., of New York. Distributors of reference books designated as Standard American Encyclopedia and the University of Knowledge Wonder Books.

FTC said the club stated that it was "sponsored and endorsed by the National Committee on Education," whereas the committee actually consisted of a group of teachers or educators which is national in scope.

Further, FTC said, the club is merely the trade name assumed by Marks, who is a jobber and reseller of the books, and he purchases from publishers on a consignment basis.

Book-a-Week Club was accused to make a "free volume offer" which was claimed, which was misrepresented. The commission also said that the Standard American Encyclopedia is not complete and comprehensive, and that the club also alleging that Standard American Encyclopedia and the "Wonder Books" do not have true value of \$60 and \$100, respectively, as represented.

Chil Sun's Amos, Dept. Setup

Clarification of the new Chil Sun setup over Washington La Haye radio editor, also taking over the amusement editorship, which includes the film dept. as well. This was caused by Wolfe Kaufman's resignation. Edward Douglas, feature editor, will be general supervisor of amusements, but Miss La Haye handles it. This explains the misunderstanding that the "cup" was taken on Kaufman's chore when, actually, Douglas and the manufacturer of disclosure, the handling of things caused the shake-up. Eventually a new film editor will come in.

Miss La Haye, who is part Indian-which explains that first name-when served a radio post in New York by

a major network, but refused it to stay with the Sun and radio, and now is in the amusement dept. of La Haye. Locke continues on mysteries. Claudia Casdin, who quit the music editorship, is now in the amusement dept. of La Haye. She has since shifted back to the Chi Trib.

Femina Move In

Cigar-smoking and hard-bitten reporter, who has been in the disappearing down south as the draft and enlistments continue to invade newspaper and the powder-puff brigade takes over. Virtually every daily now has from one to a dozen of them. They are mostly photographers and photographers, and a number have-of all things-womenhouse photographers.

Petticoats also are getting dropped over some Dixie city desks, with the result that the few ladies remaining out of khaki are getting an occasional whiff of perfume when they pick up their assignment envelopes.

Griffin Declines Extradition

William Griffin, editor and publisher of the Chicago Sun, Sunday, charged by the U. S. with 28 others, indicted by a grand jury, is still fighting to get out of Washington, to stand trial in New York. Griffin is in compliance with an order issued by U. S. Commissioner Garrett W. Cotten.

He was immediately released on \$100,000 bond, and the writ is scheduled for today (Wed.).

3 Scribes Into Service

Robert Sylvester and Ray Bates, of the N.Y. News, are leaving for the Navy. Sylvester is the former editor and the latter of the sports department. They are being assigned to the U. S. Navy. Sylvester is being assigned to the U. S. Navy. Sylvester is being assigned to the U. S. Navy.

Also: Bordages, a N. Y. World-Telegram, is being assigned to the U. S. Navy. Bordages is being assigned to the U. S. Navy. Bordages is being assigned to the U. S. Navy.

Newspast Status in England

Morris L. Ernst, back from England, where he joined the staff of Roosevelt, went into the newspaper and magazine situation abroad. Several findings are that newspaper may carry 40% advertising to 60%; news and mags are valued at \$5-50 in England. A format for the periodicals, daily and mag, may be evolved from that.

'Moviecast' Out In Feb.

New motion picture fan magazine, Moviecast, will be out in February issue. Ruth Waterbury is editor, with headquarters in Hollywood.

New York job Is Dursley Wallace

Chil Sun folds it's Hollywood news bureau, with George Schaefer and Peter Furst off the payroll. Sheet will rely on United Press, Associated Press, and Sidney Skolsky for its news line.

LITERARY OFFERS

William A. Summerhill, 52, for 53 years owner and editor of the weekly "The New York Record," died, Jan. 3 at Pointe Grou.

John G. Kirby, 80, city editor of the "New York Record," died, Jan. 3 at Pointe Grou.

William H. Zerbe, 78, veteran staff photographer of the N. Y. Herald-Tribune, died in N. Y. Jan. 3.

William A. Summerhill, owner and editor of the "New York Record," died, Jan. 3 at Pointe Grou.

John G. Kirby, 80, city editor of the "New York Record," died, Jan. 3 at Pointe Grou.

eliat and author of books on nature, died in Short Hills, N. J., Jan. 3.

Mrs. Eleanor W. Tubb, 54, author of short stories and children's books, died in Cranston, N. J., Jan. 3.

James A. Robison, 43, attorney and newspaper reporter, died Jan. 3 at his home in New York City.

Harry Meyer Friend, 71, former publisher of the Orange Chronicle, died in New York City, Jan. 3.

Thomas Yoke, 52, publisher of the "New York News," died in South Orange, N. J., Jan. 3.

Mr. Abbie Phillips Wether, 71, writer and editor of the "New York News," died in New York City, Jan. 3.

William H. Adler, 61, retired editorial writer and on-line drama critic, died in New York City, Jan. 3.

David Brown joined as assistant editor of Pie to join staff of Liberty.

Deca Dunning, Mrs. Jack Runk, died in New York City, Jan. 3.

Readers' Digest to appear soon in French and Spanish. Portuguese editions have already been brought out.

James J. Fenton, joined Metro home office publicity; previously associated with Life mag in Hollywood and now in New York City.

In addition to taking over the Sun-shine, The Morning Mirror magazine editor, from Kenneth McCall, Charles A. Wagner is closing his book-house, and is going to the post office.

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USO Shows in Hawaii

(Continued from page 4)

stency, its made on equipment of all kinds, and already has received a number of performance since 1941 of the performers, who were evacuated, except for a very few.

Over 30 Performers Now

Today Hawaiian Camp Shows has a staff of 30 performers, 25 male including two female ones, and 15 female between 100-300 shows a week. The troupe includes 12 camp workers. The troupe includes 12 camp workers. The troupe includes 12 camp workers.

In addition to the performers, the troupe includes 12 camp workers. The troupe includes 12 camp workers. The troupe includes 12 camp workers.

The big problem is the island of Oahu (Honolulu). Between Jan. 1 and Feb. 1, 1943, the island of Oahu (Honolulu) has a staff of 30 performers, 25 male including two female ones, and 15 female between 100-300 shows a week.

Transportation is furnished by the Army, which trucks the units around as well as provides boats to move them from Oahu to surrounding islands.

All the performers get paid. The big headache was finding performers. Nonetheless, in addition to all the performers, the troupe includes 12 camp workers.

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as in the island is a military secret, of all kinds, and already has received a number of performance since 1941 of the performers, who were evacuated, except for a very few.

ENSA's Plan

(Continued from page 4)

plenty of action in the theatre in England.

C. Pro start who can only get away for a 10 weeks at a time. All expenses paid by DNSE.

D. Pro film performers who cannot get away for Overseas work, set want to do something. They will be sent overseas by Royal Air Force men now in Canada.

Applicants for plans will clear through a New York ENSA staff, which is now in New York City, in behalf of DNSE.

The New York committee, headed by the British Ministry of War, John Golden, Viator Freely, John C. Wilson and Forrest Carter, will clear all applications. Understood that DNSE, in London, should receive the New York committee's recommendations.

Military Service?

Applicants for Plans A and B will clear through the British Ministry of War, John Golden, Viator Freely, John C. Wilson and Forrest Carter, will clear all applications.

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Record 3056

(Continued from page 3)

and while there has been a profit already out of the smash hit "The Great Dictator," which is now in the basic cost. Todd holds most of the remaining 75%, with a few shares in the film, including William Frelson, and Mike, Jr., his 11-year-old son, having minor percentages.

Producer headed by "The Great Dictator" is now in New York, and while there has been a profit already out of the smash hit "The Great Dictator," which is now in the basic cost.

Applicants for Plans A and B will clear through the British Ministry of War, John Golden, Viator Freely, John C. Wilson and Forrest Carter, will clear all applications.

In answer to the many friendly inquiries:--

The motion picture production of

STAGE DOOR CANTEEN

Will run approximately 2 hours, 15 minutes

It is a soldier's love story, told against a
glamorous "back drop" of the most
illustrious stars of—

SCREEN — RADIO — STAGE

Directed by FRANK BORZAGE

'A print of this picture will be placed in a vault in our National Capitol and also a print in an appropriate building in London, so that people a hundred years from now can know a few straight facts about show folks and how they worked and gave of themselves as hostesses, bus boys, entertaining on the Canteen stage, or otherwise waiting on the soldiers of all the United Nations.

Yes, how they played their part in helping thousands of boys at the Stage Door Canteen find a few brief hours of happiness before they sailed away to battle.

SOL LESSER.

ARTISTS WHO WILL ENTERTAIN IN THE PICTURE, IN THE ORDER OF THEIR APPEARANCE

Ed Wynn
Aline MacMahon
Vinton Freedley
Gypsy Rose Lee
Katharine Cornell
Brock Pemberton
Jane Cowl
Howard Lindsay
Edgar Bergen
Selena Royle
Vera Gordon
Dorothy Stickney
Peggy Wood
Alan Mowbray
Gracie Fields
Constance Collier
Judith Anderson
George Jessel
Henry Armatta

Mary Pickford
Ray Bolger
Bart Lytall
Virginia Kay
Kay Kyser
Helen Hayes
Clifton Webb
Lucile Gleason
Mary Bath Hughes
Patricia Morison
Hugh Herbert
Ethel Marman
Xavier Cugat
Ike Chase
Billie Burke
Mervyn Leroy
Sid Grauman
Elsa Maxwell
Tallulah Bankhead
Helen Parrieh
William Demarest

Teresa Wright
Jane Darwell
Jack Benny
Gertrude Lawrence
Alfred Lunt
Lynn Fontanne
Johnny Weissmuller
Franklin Pangborn
Kenny Baker
Ethel Waters
Count Basie
Ned Sparks
Paul Muni
Helen Menken
Freddie Martin
Marlene Dietrich
June Lang
Marie Oberon
Dane May Whitty
Doris Evans
Roscoe Karns

Martha Scott
Benny Goodman
Shirley Booth
Killer Joe
Al Jolson
Russell Crouse
Vivian Smolens
Virginia Grey
Ralph Morgan
Helen Broderick
Guy Lombardo
Ella Logan
Lloyd Corrigan
Mary Lou Davis
Peggy Moran
Dorothy Fields
Marie Wilson
Rosemary Lane
Ann O'Dell
Simone Simon
Nedda Harrigan

FICTIONAL CAST:

William Tarry
Cheryl Walker
Michael Harrison
Margaret Early
Lon McCallister
Marjorie Riordan
Fred Brady
Dorothea Kent

Released Through
UNITED
ARTISTS

THEATRE

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WAVE LEGIT BIZ BOOMING

Record Music Sales Reflect Disc Ban, More Spending and Home Frolics

Music jobbers characterize as most unusual the prosperity that the sheet music business has been enjoying since the holidays. Sales as a rule take a sharp drop immediately after Christmas, but this season the trend has been the other way. Jobbers report that their total weekly shipments in terms of copies for the past two weeks have exceeded the record figures which prevailed for the two weeks preceding Christmas, when the music counters had such an asset as the 1,000,000-copy "White Christmas."

The Irving Berlin smash is now entirely out of the best seller list, but even though the current top tune, "There Are Such Things," isn't clicking off anywhere near the 75,000 to 100,000 a week that "Christmas" did, the sales strength is pretty well diffused down the current list, with the result that several songs are selling from 30,000 and 50,000 a week.

Music industry observers think that the present state of the music business can be attributed to the following factors: (1) the prevalence of spending money, (2) the absence of recordings on some of the newer hits, and (3) the shut-down on pleasure driving, which, in the more outlying areas, has led to a greater degree of parlor and self-entertainment.

Conn. Gov. Asks Amus. Spots to Shut 2 Days Wkly. As Fuel-Saving Maneuver

Hartford, Jan. 19. Voluntary closing of all amusement spots, clubs and mercantile establishments in Connecticut two days a week as a fuel-saving measure effective next Sunday (24), was urged by Governor Baldwin in an address over WTIC Monday (18). He proposed the curfew would remain in effect until the end of winter. Only exemptions are industries and businesses vital to the war effort.

Previously, the governor had indicated he would ask only one day a week closing for theatres, on Mondays, with proposal seen as a possible forerunner for similar action in other states along the eastern seaboard.

THEY'RE JUST TOSSING COIN AWAY IN NITERIES

"They're just throwing their money away in the saloons and other men's conclusions since the Big Eve. It was figured his would go down after New Year's."

Instead, the more recent restrictions seem to have pointed up to the masses that, so long as there is no curb on spending and making "doosies—even though there are no travel, bathing and other restrictions, present or in the offing money should let themselves go. Every joint's jumping, especially in N. Y. and Chicago.

Always the Critic

George Jean Nathan, who was 'mugged' on 5th avenue, N. Y., and is still nursing a couple of sore ribs, brushes off certain theories that some jealous actors, instead of hordiums, may have slugged him.

"I know it couldn't be actors; they aren't as brave or as strong as those 'yeggs' were."

Yesteryear Greats Walk The Boards Anew At N. Y. Empire's 50th Anniversary

Traditionally America's top-ranking legit playhouse, the Empire, New York, will be 50 years old next Monday (25) night. Theatre opened Jan. 25, 1893.

Empire stars of yesteryear, including Elsie de Wolfe (Lady Mendel), Viola Allen, Edna Wallace Hopper, Doris Keane, Billie Burke and Julia Marlowe, as well as players currently on Broadway, will be among the score or more persons to be introduced from the Empire stage during ceremonies. Katharine Cornell, Helen Hayes, Cornelia Otis Skinner, Margalo Gilmore, Judith Anderson, Ruth Gordon, Dennis King, Violet Hine, Dudley Digges and Hassard Short will be among the contingent.

A bronze plaque commemorating the theatre's birthday and paying tribute to the 36 Empire Immortals (all that can be crowded on the plaque), will be presented to Lester Meyer, Empire manager, by the (Continued on page 53)

Zivic Leads With His Right: Ex-Champ Plans Career as Stage Comic

Pittsburgh, Jan. 19. Fritz Zivic, former welter-weight boxing champion, plans to turn night club comic and m.c. after his coming fight with Beau Jack at Madison Square Garden, N. Y., on Feb. 8.

For several years Zivic's been recognized over the local banquet circuit as a first-rate clown and personality boy, and for some time he's been rehearsing an act with a couple of stonoges that the ex-fighter plans to break in here late next month. His manager, Luke Carney, who will also pilot Zivic Madrid, for a date at a figure said to be \$500 weekly. Deal's expected to be closed right after the Jack fight. However, it's not altogether unlikely that it, by chance, the local mauler dog, the unexpected with Jack's, can't shut will be postponed for a while.

War-time Travel Restrictions, Taxes, Etc., More Than Offset by Buyers' Influx and Conventions

MIDNIGHT MATINEES?

War-time restrictions and the Victory Tax last week belied the popular Broadway idea that they would hit legit business hard. Patronage bounded up all along the line after the ebb following the New Year surge. Even Thursday night, a weak spot for years, was better than usual in most theatres. One or two conventions and an influx of buyers frantic for materials, brought plenty of spenders to the metropolis.

With private car usage down to a minimum and declared out of bounds for materials, amusement or social purposes, a new hindrance cropped up, that of similarly limiting taxicabs. Showmen failed to discover if that was an official order or from a local governmental bureau head. Office of Defense Transportation evidently has that latitude, but the suggestion came from the Office of Price Administration in N. Y. That was interpreted by many Broadwaymen, among others, to be an abuse of authority.

Owners of taxi fleets instructed (Continued on page 23)

MIAMI BACK TO HORSE 'N' BUGGY

Miami, Jan. 18. Miami has returned to the horse and buggy days. Currently customers to the dog tracks are being met by the bus lines by old dobbie and transported to the track. The ban on pleasure-driving has totally paralyzed the horse tracks and partially crimped the nite clubs and dog and (Continued on page 23)

Actor's Death Recalls 'The Start of Variety'

The death in New York last Thursday (14) of Gene Winchfield, 61, recalls a review which Sime Silberman wrote about him and the latter's vaudeville partner just prior to 1905 and which, indirectly, was responsible for Sime starting "Variety" when he could express his opinions without interference.

When Sime reviewed the standard Juggins duo act of Redford and Winchester for the New York Morning Telegraph, which he was then a vaudeville critic, he didn't like it. And said so. The advertising department and the management, which he then called "puffed critics," to get ads from actors, and Sime was fired. Thereafter "Variety" was born.

The Legal Clutch

Hollywood, Jan. 19. Henry Fonda, now working as a sailor for Uncle Sam, drew an option line as an actor for Borch Fox.

Option is in line with the studio's legal procedure to retain its contract rights on players after the war.

Frank Hate Technique New Approach to Pix With Anti-Nazi Themes

Silk glove handling of Nazi Germany in pictures, especially the avoidance of hate themes, is now regarded as a fallacious approach among British and, presumably, also American industry heads.

Major U. S. film company reps in Washington contacting British and U. S. propaganda chiefs have in recent weeks found a hardening of sentiment in connection with screen treatments involving the Nazis. Wishy-washy soft-soaping of the Nazi menace, which has characterized some of the British Ministry of Information releases in particular in the past, is now considered poor thinking and worse psychology. It's believed bad for both home front and fighting morale.

If Hollywood producers want to turn out pictures designed to incite a hatred of Nazi Germany they okay with Allied propaganda experts. Business of picturing isolated instances of gentlemanly Nazis is viewed as silly, since such exception (Continued on page 18)

M.C. Slices His Armour Too Thick for Maestro, Who Cuts Act With First

Detroit, Jan. 19. An irate m.c. here, who had an curtain wrung down on him by an equally irate orchestra leader, is taking an encore in the civil courts after getting a blow in the criminal courts.

Trouble blew in an East Side niter where Rex Dorren Groner, the m.c., was accused of milking the show by Michael A. Zelenak, the orchestra leader. Zelenak's defense Groner charged the floor show running overtime with too numerous bows and a dragging out of material, and his men were missing their street car on zero nights. When his protest wasn't heeded, he said, he finally laid one on the law of the m.c. Zelenak was represented in court by Edward Werner, for the hours orchestra leader at the Michigan theatre, who now has turned attorney.

Court couldn't present much of (Continued on page 32)

The realization of a "singing U. S. Army" is taking form fast, separate and apart from the long efforts by the Office of War Information to create the most psychologically beneficial war songs. From within the Army itself it has been established that evidence of rhythmic singing makes better soldiers. In training at home and at the warfronts.

Army officials feel that our Yanks make better soldiers if they do their military chores with a song on their lips and rhythm in their routines. As a result, a tentative plan, is being offered to the Army, calling for the creation of an Army Song Parade of the Month. These tunes will be printed on uniform cards and distributed to the men of not only the Army, but the Navy and the Marines as well.

Right now the three top songs with the soldiers are "This Is the Army, Mr. Jones" (Irving Berlin), "Praise the Lord and Pass the Ammunition" (Frank Loesser), and a relatively anonymous English ditty, "I've Got Spiciness" (Chappell), which has somehow, as if by magic, caught on with a large segment of our armed forces on this side of the Atlantic. All of which proves anew (Continued on page 32)

Troupe Eases Shortage Of Fla. Orange Pickers, Donates Pay to Charity

Jacksonville, Jan. 19. Shortage of orange pickers in Florida resulted recently in members of a USO-Camp Show tab unit arriving out for the chore.

While playing a three-day date at Army camps near Orlando, the troupe, consisting of Loretta and Eddie Roberts, Dick Lane, Cathy Miller and Penny Beaumont, learned after labor shortage in the orange groves, swarmed with ripe fruit. After playing their regular schedule of shows for the troops, the performers took to the fields at 5:30 a. m. "Pay" was paid off at the rate of 8c per box for the approximate 75 boxes a day each—compared to the 175-boxes filled by the regulars. Said the troupe was turned over to a local charity.

HUNT DRAFT-DODGERS AROUND THE THEATRES

Philadelphia, Jan. 19. A practice common during World War I of spotlighting actors outside of theatres, to look for draft dodgers, may be revived in Philly by the U. S. District Attorney after Kerec, a Philadelphia contact, U. S. attorney, indicated that the service would be taken after Jan. 1, when the government's drive against draft delinquents starts.

After this date all men in draft age must carry a registration and classification cards.

When Service Men's Biz Hurts

An instance of how smaller theatres in large centers are penalized through reduced admissions and passes for service men is graphically illustrated by a check on attendance this past weekend at the Palace, N. Y.

On Saturday night (18) a total of 666 men in uniform were admitted at the net 23c price and 97 others came in free, while on Sunday night (17), 768 paid to get in, 61 others being admitted free.

The theatre has only 560 seats in the main floor.

Reported that some smaller houses in the New York area are not adhering to the reduced admission scales all are supposed to charge but are charging regular prices, at least when there's plenty of business on hand.

Soldiers Liked Marines ('Tripoli') Pic Best In 1942; 20th's 4 of Top 10

Washington, Jan. 19.

The United States Army has picked the 10 Box Office Champions of 1942 as determined by gross receipts from the 700 camp theatres patronized exclusively by soldiers.

It contains some surprising, not the least the fact that khaki-clad audiences picked a picture of the U. S. Marines as the No. 1 Hollywood feature. Who says the U. S. Army is jealous of the Devil's own? The results, as tabulated by Army Motion Picture Service, are as follows:

1. "Shore of Tripoli".....20th
2. "Son of Fury".....20th
3. "Sergeant York".....Warner
4. "Fortitude".....20th
5. "Pride of the Yankees".....RKO
6. "Wee Wee Island".....Paramount
7. "Captains of Courage".....20th
8. "Johnny Eager".....Metro
9. "The Black Swan".....20th
10. "Song of the Islands".....20th

Poor "Mr. Minister" where, on where, "Mr. Minister" of the critics and boosted by the intelligentsia as the best picture of 1942? Not even with the also-rans, for the soldiers seemed to have passed it by.

(Continued on page 16)

RECALL IL DUCE'S P. A. AS N. Y. CRACKPOT

Disclosure by the Justice Department in Washington that six Americans who broadcast for the Axis from Germany and Italy will be indicted for treason results to mind the reputation of one of the ex-patriates, Ezra Pound, as one of the Broadway and Greenwich Village crackpots back in the 20's and early 30's.

Pound, currently broadcasting propaganda to this country for Mussolini, was one of the top exhibitionists of the era in which he haunted the arty' press agents in general made of himself a public nuisance. On the occasion that George Antheil introduced his Ballet Mechanique to American audiences at a Carnegie Hall concert, Pound sat in a box, wearing a green dress suit and carrying a raised umbrella. His talents, particularly as a Village poet, were always of a dubious quality.

Named with Pound by the Justice Department are Fred Kallenbach, Douglas Chandler, Jean Anderson and Constance Brown, the latter a press agent for UFA Films in Germany. Delay in the treason indictments has resulted from the question whether they have committed treasonable acts through broadcasts rather than overt action against the Government. Should they be tried, the point would have to be decided by the Supreme Court as to is the U. P. man who so hates Roosevelt and Jews he decided to stay in Berlin in the Nazis, more fascist, or also a fascist-covered newspaper.

Lem Ward Tribute

Legit will pay tribute to the late Lem Ward at a memorial meeting to be held 11:30 p.m. on Jan. 22 at the Cort theatre, N. Y., where Ward's last directorial job, "The Eve of St. Mark", is current.

Speakers will include Maxwell Anderson, author of "St. Mark"; Howard Bay, the director; and Alvin MacMahon, "St. Mark" star.

Renew Screen Guild

Screen Guild Players' program (CGSP) has been revived for another 13-week cycle by Lady Esther, Ltd. Renewal becomes effective Feb. 1.

Pedlar & Ryan is the agency.

Rose Franken Must Pay \$11,000 Agent's Commish On 'Claudia,' Jury Rules

Adrienne Morrison estate's legal action against Rose Franken for a share of the profits of 'Claudia' was decided yesterday (19) when a jury in N. Y. supreme court handed down an award of \$11,000.

The trade had expected an award, it was surprised at its size.

The action on the trial, which included "Mrs. Wendell Wilkie, and only deliberated for 95 minutes, after being for Justice Morris Eder, in charging the panel, advised:

First, that if the plaintiff had voluntarily accepted the services of agent Miss Morrison was entitled to fair and reasonable compensation. Second, that if the defendant had requested the plaintiff to act as agent for the play, then the playwright was entitled to the usual 10 percent commission.

During the trial, which ran nine days, it was revealed that Rose Franken had netted \$123,450 in royalties from the play, this sum including foreign and stock rights; a net of \$50,700 from the film rights, which she paid \$137,500, with the author getting \$78,000 less the usual 3 1/2 percent negotiator's commission; and \$12,500 from the radio rights for a grand total of \$196,650.

Soldiers Behave OK In Fix; Legiters Squawked

Concerned legit servicemen have not been behaving themselves when admitted on free tickets to New School picture and legit houses. Investigation was ordered last week by Army officials, with a captain of military police sent to talk with house managers to get at the facts.

This step was taken, threatened when told, after complaints had been received at USO headquarters. House managers, in fact, decided only during the past week that the allotment of up to 20 free tickets at some legit theatres was not made unless it was stopped.

Who's some of the complaints was not divulged, it was indicated that no film theatres had squawked. However, the free tickets, the legit thought it advisable to check with managers to get a line on how the service men were behaving. The P. Captain was told by managers of large houses contacted that they had no complaints to make and would continue providing the USO with free tickets each week.

Film houses, in fact, decided only during the past week that the allotment would be increased 20%.

Some one show about a week and a half, to date, the number of soldiers and sailors admitted free since the war began has exceeded a total of 1, 1/2 million.

FREE TO GO 256 CENTS

Ad agencies find that they are able to obtain sufficient name talent from Hollywood ranks to fill their needs, even though the Government's ceiling on net income (\$25,000) has now been in effect for two weeks.

A survey by 'Variety' last week, among agencies that depend in various degrees on such talent, disclosed that there are more than enough freelance film names on tap for guest spots. The supply of Hollywood people, the agencies report, is ample enough to make up for commercial radio's loss of film studio contract players. Also the distinction of film celebs accustomed to a \$5,000-compensation for just days to take any commercial network bookings until they are sure that there is no possibility of the ceiling being lifted.

The film-guest situation has already begun to have its effect on script shops in a curious way and in a fashion that finds much favor among the agency men. The freelance names are willing to work for less money than has been their custom in respect to what they believe will take the assignment and thereby cut padding that the script doesn't let them down, the matter of well controlled, story, directed, and reported.

In order to comply, agencies have had to spend more money on the talent in the latter have not only budget problems, since the star's willingness to take less money calls for the agency to make up the difference between what the star normally cost and what is now accepted of sticking to the ceiling, can be applied to writing expense.

Warner Bros. 'Social Significance Blues' Via 'Rhapsody in Blue'

'Social significance' coloring which began in the 1930's with the script for "Rhapsody in Blue," Warner Bros. musical biog of George Gershwin, reportedly resulted in the studio's decision to bring another writer on the job last week. Sonya Levron was called in to complete the assignment.

Warner production execs, from accounts, wanted to steer clear of the sociological uplift which Gershwin appears to have superimposed on his life story of the composer.

Alm for maximum boxoffice returns is one reason for the WB attitude, the equally important factor is that Gershwin, according to intimates, was almost completely wrapped up in his music and his family and that he had never become particularly articulate about his contemporary social problems. His friends, mostly people from music, artistic and social spheres, had no class conscious inhibitions.

Likelihood Grows That 'Army' Plays Overseas

Irving Berlin's "This Is the Army" closed here and Berlin hurried to the States, where he will make appearances prior to the Los Angeles and Frisco engagements, following which he will return to the U. S. and will have been whipped into shape. Originally the show was to have gone into film, but the U. S. Government, pending story changes, the Frisco booking was added.

The likelihood of the show being constantly, of taking 'Army' intact overseas to entertain in England, North Africa and Italy, is being considered.

'Army' has grossed \$2,000,000 to date at the boxoffice and Berlin expects that \$3,000,000 as the show grosses \$5,000,000 at least. This profit, so far, has been one show about a week and a half, to date, the number of soldiers and sailors admitted free since the war began has exceeded a total of 1, 1/2 million.

Percentages OK Despite \$25,000 Ceiling: Studios Also May Dicker Freelancers Despite 1942 Salaries

Freelance film actors get a break under the new ruling handed down by Commissioner George Brewster of the Internal Revenue Department, dealing with the salary ceiling. Under the recent clarification, studios may negotiate with contract-free thespians without regard to previous salaries. In addition, the film companies may pay percentages to players beyond the \$67,200 salary limit.

The salary ceiling is retained in all cases but the previous ruling that no actor could make more money than he made last year is not. Free-lance actors who made \$1,000 weekly last year are permitted to sign for as high as \$3,000 a week as long as the annual stipend does not exceed \$67,200.

Par Angeling 2 Plays

Paramount is continuing legit production on financing this year with two or more plays currently in line for studio film.

First of Par's ventures this season is to be a Jack Kirkland production, "The Mountie," authored by Patricia Coleman.

Tailored Filmicals Have Edge Over B'way Boys, Studios Awe

Torrid box receipts being rolled up by current crop of filmicals grown on home-studio lots in Hollywood's sound production and department topography at several major companies: hereabouts Broadway book musings regarding reports from the execs.

Despite occasional sales elsewhere like "Something for the Boys," backed by 20th-Pix, pointed out that tailored studio musicals such as "Katie and the Kid" and "The Doodle Dandy," "Road to Morocco," "Star Spangled Rhythm" and "The Sign of the Cross" are at times in their proportions which few Broadway musicals can be expected to equal.

Understand that even in case of this is the Army, considered the music of the war and patriotically in the name top rating for a film. Warners will go into the field in the name of the stage film. WB studio execs are going into camps and elsewhere around the country, in an effort to talk the piece via production and scripting along studio rather than stage lines.

Studio executives recently with book musicals has not been very good. Paramount had difficulties with "Parade Hallel," while "Meet the Band," George Abbott production which the studio financed, cost \$1,000,000, a big chunk of coin before it folded on Broadway, "Louisiana Purchase" is regarded as one of the exceptions which proves the rule, but for the most part production departments are inclined to favor studio musicals, fitted for specific talent, as against a this book with possibly a good commercial title and a couple of clock tunes.

'Melody in 3A' Just An Offbeat, Thanks Kaye

If Donny Kaye is due for Army induction soon, as was reported over the past weekend, it's news to both the studio and his wife, Sylvia Fine. As of Monday (18), the comedian had no further knowledge of the matter.

Meanwhile, the star of "Let's Face It" at the Imperial, N. Y., is preoccupied with his plans for his initial film starve, "Flying Colours," which he made for Samuel Goldwyn.

Max Fine, accompanied by Max Lieberman, leaves Frisco (22) for the Coast to picture a script and direct a possibility that Kaye will take a week's vacation before returning to the studio where he will work on March 1 if so the Vinton Freedley musical will terminate its run in the last part of next month.

WB Feteing Berlin

Hollywood, Jan. 19.

Warner Bros. execs are giving a luncheon at the studio tomorrow (20) for Irving Berlin.

Speakers and the press boys are among the invited guests.

FORAN BACK TO B'WAY

Hollywood, Jan. 19.

After five years with Universal, Dick Foran settled the balance of his contract and is slated to Broadway musical early this spring. Foran, former radio singer in New York, has since turned over to pictures eight years ago.

Freelance film actors get a break under the new ruling handed down by Commissioner George Brewster of the Internal Revenue Department, dealing with the salary ceiling. Under the recent clarification, studios may negotiate with contract-free thespians without regard to previous salaries. In addition, the film com- panies may pay percentages to play- ers beyond the \$67,200 salary limit.

The salary ceiling is retained in all cases but the previous ruling that no actor could make more money than he made last year is not. Free-lance actors who made \$1,000 weekly last year are permitted to sign for as high as \$3,000 a week as long as the annual stipend does not exceed \$67,200.

Trying to win, in anticipation of Congressional action to void the income ceiling regulations, studios are thus enabled to retain artists all top talent without having to settle either side.

Screen Actors Guild, meantime, plans to mount an outburst of its membership regarding the new pay for earnings beyond the \$67,200 ceiling. Meeting has been called for Friday (22) night with all actors affected by the salary limitation urged to attend to air their views.

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Screen F.A.G.O.
Plan has reportedly been discussed by Government and film industry (Continued on page 31)

A&C SIGN FOR TWO OUTSIDERS AT METRO

Hollywood, Jan. 19.

Bud Abbott and Lou Costello signed a new outside deal with Metro to replace the old pact under which they covered the "Criss" studio one picture. New agreement covers two pictures, one to be made this spring and the other in 1944. Deal was made by Edward Sherman, manager of the two comedians, to supplement their Universal contract.

First of the Metro pictures, still to be directed by John H. Auer, will be "The Great Dictator," reissued, with George Hahn producing under creative supervision of Al Lichtman, starting about March 15.

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Film Companies Balance Finances To Ease Post-War Readjustments

Post-war economic adjustments are already being taken into consideration in picture-making. Major producer-distributor circuits, such as Loew's, Paramount, 20th-Fox and Warners, are rapidly becoming "war producers," depression-proof corporate structures as result of high earnings which, in recent years, have been continuing to write-offs against theatre holdings, according to financial observers. In some cases, write-off has reached a point where immensely valuable buildings are carried on the books at \$1 or other nominal sums.

Despite terrific earnings, and with no near-term, leveling-off indicated, financial interests in picture companies are endeavoring to maintain a careful policy so that the major sales experienced during the 1929-33 depression years, looking at the future, in addition to the practical side of production, distribution and exhibition, note the \$250,000,000 war debt which will have to be financed and the picture industry preparing a cushion against the threatened drop in employment.

Foreign Markets
Reopening of foreign markets to picture business is one of the potentially favorable developments in how soon coin could be obtained from the ruined continent; but overlooking this there is the possibility that the U. S. may become a world (Continued on page 25)

Prints for Foreign On-the-Fence Nations Drains Raw Film Pool

Necessity of getting the maximum number of prints and pictures into such foreign countries as North Africa and Sweden is prompting major company foreign branches and other industry toppers to seek additional raw stock over and above limitations set by the WTR. Discussions are now on, with prospect that some leverage may be gained. Maximum distribution in North Africa and Sweden, and a few other on-the-fence nations is rated a must by the OWI and other U. S. agencies. All film companies are cooperating 100% but aid assistance must be forthcoming from the Government.

Admits seeking additional raw stock allotments to handle the increased print order in the foreign market, foreign managers also are working for better transportation facilities, deemed essential if steady flow of films is to be maintained.

Nearly all U. S. distributors have maintained service to accounts in (Continued on page 25)

Korda to Coast

Sir Alexander Korda leaves New York for the Coast today (Wed.) on a two-week stay.

He's scheduled to leave for England upon his return.

THEATRES ARGUE AGAINST ANY SHUTDOWN ON GROUND OF MORALE, PATRIOTISM, TAXES

Providence, Jan. 19.
Gov. J. Howard McGrath's suggested five-day week, with Monday closings of all non-war buildings to conserve fuel oil and coal, drew sharp opposition from theatre, government and other industries at a public hearing here. Newport Mayor Herbert E. Marcoux earned that his city needed theatres and other amusement centers kept open to prevent conditions from fighting among sailors and defense workers off duty.

Speaking for theatres in Providence, Woonsocket, Newport and Pawtucket, former Mayor Joseph L. Palmer, of this city, said that most cinemas now use coal. He expressed doubt that any good could be gained from shutting down theatres which would be worthwhile, pointing out

Metro's Peak Roster

Hollywood, Jan. 19.
Despite the heavy war drain, Metro's roster of players and directors is the highest in the studio's history.

Breakdown shows 23 stars, 99 featured players, 28 directors exclusive of short pilots and 30 stock players.

To Expedite U. S. Pix Into USSR

Leonid Antonov, special representative of the Soviet Cinema Committee of the USSR, who has been in the U. S. on the a. t. for the past four weeks, has opened an office in New York. He will serve as a liaison between his organization, which is the top film unit in the USSR, and the U. S. Government film office. Currently he is huddling with the Office of War Information, presumably to expedite the exchange of war and propaganda films between the two countries.

However, his presence may pressure a definite opening of the USSR market to commercial film. Some months ago the OWI arranged for shipment of American pic, U. S. culture, etc., to the USSR where, after being screened by Soviet officials, a selection was made and a commercial deal negotiated. Although a number of American pix were sent to Moscow some time ago, nothing has been heard from that end. Expected that Antonov's arrival may break this logjam.

At home Antonov was a specialist in directing documentary and instructional films.

Two Dinners for Russia

Hollywood, Jan. 19.
Walt Disney closed a deal with C. Oscar, representing Amorg Trading Corp., for the distribution in Russia of his cartoon features, "Bambi" and "Fantasia." Recently Disney sent a print of "Education for Death" to Joseph Stalin at the request of OWI.

BISCHOFF EASING PROD. BURDEN ON BUCHMAN

Hollywood, Jan. 19.
Sam Bischoff is taking over part of the chores assigned to Sidney Buchman, the studio's top producer, in addition to four high budget productions this year. Bischoff, who has general supervision over the producer jobs of Ben Selznick, Dave Chablin and Ed Kauf-

Shift will relieve Buchman of a large part of his production burden. Sidney Buchman is preparing two of the studio's most ambitious films, "Wind River" and "Royal Mail."

that they must civilian morale; provide entertainment for soldiers and sailors; raise additional funds for the war effort; and, for the Government, and are the only places where war bonds can be purchased after banking hours.

Frank Lydon, representing small theatres, said Monday afternoon that theatre operators would leave and would force on the theatre a manpower problem even more difficult than at present.

C. P. Hammond, of the Carleton, suggested that theatre theatres, daily for the next week, be closed as a two-day complete closing.

Pointing out that the military has a similar situation, Slater said: "If we are closing, why not close all of New England? I don't see why the coal burners have to close."

OFFSET CAR PAN G TO

Theatres throughout the Massachusetts territory affected by the prohibition of pleasure driving are attempting to get their advertising to meet the emergency by urging people not to restrict their theatre-going due to the situation. "Don't let gas rationing make you shut-in," is typical of ads being used.

That the bigger pictures will benefit from additional business, but that the lesser-quality films will not do as well as now, is predicted by theatre operators in the tri-state area on the Atlantic coast where pleasure driving has been banned. Theatre executives in New York, receiving reports of this slant from the field, are of the same opinion.

Belief expressed is that people will inconvenience themselves to get to the pictures they particularly want to see but, due to transportation or other problems, will be expected to shun average or poorer films.

Pointed out in this connection that weather will play an exceptionally strong part since people who would walk to a theatre or are forced to cross several blocks to get to a theatre, will not be inclined to do so in the face of inclement weather unless the feature is one they feel they can't afford to miss.

Certain circuit executives are also of the opinion that there will be a greater concentration of business on the big picture, it is noted in some operating quarters that the gas rationing and ban on pleasure driving has caused to have more gas matinee biz but has hurt night trade on the weekdays.

While the end of pleasure driving has caused from slight to excessive damage to theatre locations that draw from miles around, which in the past have dependently on weekday matinees, and the closure of business remains strong. If anything, the freeing of passenger cars is thought to have helped in the downtown areas of cities and heavily-populated neighborhoods, although operators point out that a little too early to get a true picture of the effects of the gas rationing.

Although the fuel problem is a live picture, theatre and operation has been curtailed in Philadelphia, where over 100 houses cut on weekday matinees, and elsewhere in scattered spots, the only instance where state or other official action has been taken is in Rhode Island, so far as known.

In Rhode Island, hard hit by the fuel situation, the state legislature has authorized the governor to issue an order requiring all non-essential buildings, such as theatres, to reduce operation by one-seventh.

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Geo. J. Schaefer Back Into Prod?

George J. Schaefer, who has been heading the war activities committee of the Motion Picture Industry, is planning to step back into major production business, this time possibly via production. He has been huddling with David O. Selznick during the past few weeks, and has also been making a package deal, possibly also with C. Oscar, representing Amorg Trading Corp., for the distribution in Russia of his cartoon features, "Bambi" and "Fantasia." Recently Disney sent a print of "Education for Death" to Joseph Stalin at the request of OWI.

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Despite Certain Balking Exhibits U. N. Theatre Drive Should Hit \$2,500,000

ZaSu Zazzing Again
Hollywood, Jan. 19.
ZaSu Pitts, currently starring on the stage in "Her First Murder" at the Casino, leaves the show this week to return to Hollywood for a role in "Let's Face It at Paramount."

Actress is slated for a "littery comic part in support of Bob Hope."

Cops, OPA Check On Pix Salesmen

Being stopped by cops or OPA officers, and often because they out late exhibitors, parking in front or near theatres, salesmen are having the names of their companies printed on the cars as an immediate indication that they are being used on official business. In addition, some salesmen are carrying identification papers as proof that they are not driving their autos for pleasure.

Since salesmen in the 17 eastern states have "A" and "B," a few cases also "C" cards, they have been passing daily since the ban on pleasure motoring went into effect Jan. 7. They have been forced, on each occasion, to show their calling cards or open brief cases to show certain forms and other papers they ordinarily carry. In some cases, exhibitors of theatres, out of which they waited, to a waiting line, have had to be called out to identify themselves.

Salesmen in the N. Y. area report that they are being forced to use "C" cards, but a great many of them since they were formerly had "C" cards, most of them now are restricted to "A" and "B" coupons, which greatly cut into their gas rationing. Because of the situation, exhibitors are encouraging the use of the telephone where the latter will suffice, and a certain amount of business is also being conducted by mail.

Arthur Schwartz gets a color producer post.

A story which Arthur Schwartz and Everett Freeman had sold Columbia Pictures, and which the former wanted to buy back as a possible book musical for Zorina, on Broadway, culminated in Schwartz winding up as a Columbia film producer. Harry Cohn, exec, while in New York, signed Schwartz, somewhat reluctantly, to produce "The Girl," based on the Converter model, which will be a Rita Hayworth affair, and for which 15 Columbia models were signed last fall. This was a promotional stunt which Bob Tapscott, who is a naval Lt. commander, Schwartz led for the Coast to the theatre. (There, it is to start production in New York, and Cohn returns the next day.)

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CONTINUED H'WOOD HABIT OF UNAETHICAL BRITISH CUSTOMS MARS INTERNATIONAL ANIMITY

Irritating and often ludicrous and provocative British customs and language which still prevail in Hollywood film production, continue to mar the "humble-ness-ness" of Anglo-American relations, according to a statement reported that efforts have been stepped up to eliminate the situation by consultation with the source, of mutual embarrassment circles.

Despite the best attempts of Hollywood to restrain the films "British Constitution in Los Angeles," is accused of calling at London to consult in pictures which, when shown in England and the Dominions, made early laughs or indignation.

Arthur, film films, that have been shown in London, and have been shown showing the Empire kicking out, as in "White

Backed by the big chains here, the "United Nations" have drawn from the United Nations War campaign, hinting that there is a limit on the number of pictures that can be shown, can carry without jeopardizing their biz.

Move in question of the national-wide campaign is based on the fact that exhibitors in these parts are against war pictures, but that the War Chest drives would be their only collection drive of the year and that it contained the needs of most organizations. Result was that they went all out on that program and War Chest will give the State what for over their quotas.

A committee from United Detroit Theatres (Paramount, Butterfield Circuit, Michigan Allied, Co-Operative Theatre, of Michigan and General Theatre, are sponsoring the program. The committee also met with War Chest executives and it was decided that a further drive collection at this time would hurt next year's War Chest drive in view of the promises to the State.

The only drives which the '00 houses will have here in addition to the War Chest drive is the March of Dimes and for the Red Cross, which the public knew, resulting outside of the War Chest collection.

Looks O.K. Regarding
Theatre collections, the United Nations drive will put all previous drives to rest, with advances pointing towards a \$2,500,000 total. According to E. I. RKO, theatre collections are \$110,150 up to Monday.

(Continued on page 25)

Auto Ban Poses Threat Of Possibly More New Taxation of Amus. Biz

Crackdown on pleasure-car driving in the east, gas rationing in all states and reduction in use of motor cars, with resulting loss in state revenue, is being watched closely by the film business because 42 state legislatures currently are in session this month. While brief sessions are prompted in many states, the task of finding new sources of revenue to make up for losses from gasoline taxes, motor license and car sales taxes, a threat to the picture industry, according to legislative experts in the trade.

Knox, who previously said that new tax legislation, if passed, would be made in addition to the bulk of the law, is now being considered. While saving a share of state and federal taxes, the same or other taxes, the revenue loss, prevented some state legislatures from considering a new tax.

(Continued on page 32)

Actors, Film White Collars and Lamp Operators May Be Ruled Not 'Essential'

Hollywood, Jan. 19. Film workers, including technicians, estimated at from 2,500 to 3,000 can be made available for war effort vital war industries when the film business is declared essential and put on a 48-hour week, it was announced Monday (18) night by producer-sponsors. Industry leaders are anxious to have the War Manpower Commission's list of essential occupations. Selective Service Boards before making recommendations for a manpower labor committee to clear applications for draft deferment.

Three branches of industry were considerably perturbed Monday when reports filtered through that actors, white collar workers, and lamp operators would not be on the Manpower Commission's essential occupations' list. Actors have asked they not be given any special consideration but lampmen can't figure how they can be separated from electricians.

Groups expected to release men for defense work are painters, groups, machinists, property men, grip, laborers, carpenters, teamsters, electricians.

Understood WMC has authority to move workers not guaranteed steady employment from vital war activities. Extras are flocking to war plants by hundreds with thinning list of extras.

When Central Casting has a heavy run.

36 PECK AWAY ON 17 YARDS AT PAR

Hollywood, Jan. 19. Scripting mill at Paramount is getting an unusually heavy prep, with 17 screenplays under preparation by 38 writers.

Literary lineup: John Wexley, Karl Thunberg, Dorell Ware, Charles Bennett, Alan Ladd, Wendie Mitchell, John Allison, Murray Bender, Lester Cole, Karl Thunberg, Felton, M. F. K. Fisher, Garret, Melvin Frank, Paul Green, Milton Holmes, Adrian Scott, Chester Iserwood, Lester Lewis, Samuel Jennings, Robert Ames, Fred Rinaldo.

3-Month Budget Okayed At MPDPA; Foreign Coin

Hays office approved a budget for the first three months of the current year at directorate approved meeting last Thursday (14), action being taken on only initial budget because desired to keep pace with changing conditions. In doing this, directors would be able to increase or slash expenditures in keeping with developments in forthcoming quarterly periods. Budget was the same as initial quarter of 1942.

Directors' meeting adjourned from December session to discuss appeal for new monetary agreement with Great Britain to supplement present initiative plan. The American distributors \$20,000,000 from Britain film revenue in current fiscal year. Distributors are freezing, and set an early solution possible. Distributors are scheduled to receive \$5,000,000 from Britain next Jan. 25, covering first quarter of new year that began last Oct. 28. They also expect to receive approximately \$7,500,000 about that time, covering the rest of the year.

St. Loo Amb. Rent Suit

St. Louis, Jan. 19. The Ambassador Theatre, Inc., Fanchon & Marco sub and operator of the Ambassador, 3,000-seater downtown, has been named defendant in a suit filed last week in the Circuit Court by the Ambassador Building Co. owner of the theatre property. The suits asks for a declaratory judgment of \$2,019.13 for rent difference between the organization during the period it was shuttered last summer.

The Ambassador was shuttered from May 9 to Aug. 1 last on the grounds there were not enough pictures available to run the operation profitable, and the plaintiff charges the terms of the lease were violated and the theatre should make any rental reductions.

LAGUARDIA'S CLICK

Pick for Errol Flynn Registers With Film Industry

The pick made by New York's La Guardia, speaking through his link to newspapers to tone down some of the details in connection with the trial now under way of 'Earl' West has aroused much favorable comment in the trade.

On Jan. 19, speaking at his regular Sunday afternoon program on WNYC, did not mention the Errol Flynn trial but it was clear that he referred to this case. He made the appeal as a parent seeking to avoid publication of such matters in a way offensive or dangerous to impressionable young minds.

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DESERTERS

Mora Indies Forget Boycott, Day Wind on Percepsians

Minneapolis, Jan. 19. Northwest Alliance's group of Twin City idlebent have suffered the worst defeat in history by their long drawn-out and vigorous fight against percentage which they lost last week, but which was their greatest triumph in Minneapolis and St. Paul neighborhoods.

Wholesale desertions from the group's ranks, including organization leaders, led to the defeat. The group in the fight, are much in evidence as the boys have rushed in to buy 'voice' records, and on the present day, separate from the regular Metro, Paramount, Warner and Fox percentage deals.

That was the same year that Frisco left Eddie Cox and Loretta McConn and did a single. It was also the year that Frisco left Eddie Cox and Loretta McConn and did a single. It was also the year that Frisco left Eddie Cox and Loretta McConn and did a single.

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Lefty's Notebook

By Joe Laurie, Jr.

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N. Y. TIMES SAYS THIS ABOUT ALFRED HITCHCOCK'S

"Shadow of a Doubt"

"You've got to hand it to Alfred Hitchcock. When he sows the fearful seeds of mistrust in one of his motion pictures he can raise more goosepimples to the square inch of a customer's flesh than any other director of thrillers in Hollywood. He did it quite nicely in 'Rebecca' and again in 'Suspicion' about a year ago. And now he is bringing in another bumper crop of blue ribbon shivers and chills in Jack Skirball's diverse production of 'Shadow of a Doubt,' which came to the Rivoli last night.

"Yes, the way Mr. Hitchcock folds suggestions very casually into the furrows of his films, the way he can make a torn newspaper or the sharpened inflection of a person's voice send ticklish roots down to the subsoil of a customer's anxiety, is a wondrous, invariable accomplishment. And the mental anguish he can thereby create, apparently in the minds of his characters but actually in the psyche of you, is of championship proportions and a sheer delight."

A SKIRBALL PRODUCTION
Produced by Jack H. Skirball



N. Y. DAILY NEWS SAYS THIS ABOUT ALFRED HITCHCOCK'S

"Shadow of a Doubt"

"There is no doubt about it, Alfred Hitchcock is the master of all film directors who try to produce and sustain a suspenseful mood upon the screen. He has succeeded admirably in conjuring suspicion, fear and horror in mounting intensity throughout 'Shadow of a Doubt,' which had its first showing on the Rivoli screen last night. . . .

"The picture is Hitchcock at his best. It ranks with 'The Lady Vanishes,' although it lacks the amusing threads of comedy that were shot through the British-made film, and with 'The 39 Steps,' 'Suspicion' and 'Rebecca.' It is, however, more realistic than any of these earlier thrillers."

A SKIRBALL PRODUCTION
Produced by Jack H. Skirball



THE WINNING COMBINATION OF "THE SPOILERS" DOES IT AGAIN IN "PITTSBURGH"!

LIBERTY GOES TO THE MOVIES PITTSBURGH



Frank Crane (left) and John Wayne (right) in "The Spoilers" from Liberty.



Frank Crane (left) and John Wayne (right) in "The Spoilers" from Liberty.



Frank Crane (left) and John Wayne (right) in "The Spoilers" from Liberty.

THE dramatic team of **Markham** and **Wayne** in **"The Spoilers"** is simply that winning combination of **Liberty** and **Wayne** that has made the studio's **"The Spoilers"** a **hit** in **Pittsburgh**. **Markham** and **Wayne** are the **winning** combination of **Liberty** and **Wayne** that has made the studio's **"The Spoilers"** a **hit** in **Pittsburgh**. **Markham** and **Wayne** are the **winning** combination of **Liberty** and **Wayne** that has made the studio's **"The Spoilers"** a **hit** in **Pittsburgh**.

The story of **"The Spoilers"** is a tale of **adventure** and **romance** set in the **wilderness** of **Montana**. It tells the story of **John Wayne** and **Markham** as they fight for **control** of the **timber** in the **Spokane** region. The story is a **classic** of the **western** genre, with **action** and **adventure** at every turn.

The **cast** of **"The Spoilers"** is **starring** **John Wayne** and **Markham** in the **lead** roles. **Wayne** plays the **role** of **John**, a **man** of **action** and **adventure**. **Markham** plays the **role** of **Mark**, a **man** of **romance** and **adventure**. The **cast** also includes **Frank Crane** and **John Wayne** in **supporting** roles.

LIBERTY
JANUARY 1, 1913

THE WASHINGTON POST: WEDNESDAY, DECEMBER 16, 1912

"Spoilers" Cast Moves to "Pittsburgh"



'Pittsburgh,' RKO-Keith's, Exerts a Twofold Wallop
Marlene Dietrich, Randolph Scott, John Wayne
Shine Again in Picture With a Dual Purpose:
John Wayne's **"The Spoilers"** is a **hit** in **Pittsburgh**. **Marlene Dietrich** and **Randolph Scott** are also **stars** in the **picture**. The **cast** of **"The Spoilers"** is **starring** **John Wayne** and **Marlene Dietrich** in the **lead** roles.

From
The Magazine



Frank Crane (left) and John Wayne (right) in "The Spoilers" from Liberty.



The **cast** of **"The Spoilers"** is **starring** **John Wayne** and **Marlene Dietrich** in the **lead** roles. **Wayne** plays the **role** of **John**, a **man** of **action** and **adventure**. **Dietrich** plays the **role** of **Mark**, a **man** of **romance** and **adventure**.



PITTSBURGH

A **Clubs & Casino** Production

Marlene Dietrich
Randolph Scott
John Wayne

DIETRICH • SCOTT • WAYNE

FRANK CRANE • LOUIS ARMSTRONG • SHARP HOWARD
THOMAS G. COMPTON • LUDWIG STROUSS • SAMUEL S. LEVY

Presented by **Liberty** at the **Liberty Theatre**



Collect at Every Performance!
LIBERTY MATINEES BEGIN Jan. 14 through Jan. 20

WHO HAD THREE THE T



... WITHOUT COUNTING
'YANKEE DOODLE DANDY'
AND 'CASABLANCA' WHICH
WEREN'T IN NATIONAL
RELEASE AND COULDN'T
BE VOTED ON IN THIS
ANNUAL 'FILM DAILY'
CRITICS' POLL!

Jack L. Warner, Executive Producer

MARCH OF DIMES — FEBRUARY 18th TO 24th

OF N BEST PICTURES

Who else could it be?

'Casablanca' Hot \$40,000 in Philly

Philadelphia, Jan. 18.—Second week of pleasure-drama ban is not keeping good attractions from reaching top of the charts. Kindled by the film crisis and repressed by the "Coca-Cola" ban, "Casablanca" is jamming the Metropolitan. Also getting a heavy play in its early with "Sherlock Holmes Secret Weapon" and Cal Calaway's "Circus." Reaction in Philly is n.s.h.

Estimates for This Week
Aladdin (WB) (21) (35-47-57-68-71) "Life Begins 8:30" (20th) (24) last week, \$15,000. Last week, \$13,500.

Aravala (Salsbury) (35) (35-47-57-68-71) "The Girl" (21) (28) run, \$2,500. Last week, "White Cargo" (13-12) line \$4,000, h.o. of second run.

Barry (WB) (25-26) (35-47-57-68-71) "Reunion Fantasy" (M-G) (20) "Black Hawk" with \$2,500 additional for the Sunday week. Last week, "Black Swan" (20th), line \$13,400 on third week.

Carle (WB) (27-28) (35-47-57-68-71) "Holmes Secret Weapon" (21) "Cal Calaway" (21) on stage. Getting hefty play from colored and gay audiences. Last week, \$2,000. Last week, "Johnny Comes Marching" (U) (21) line \$2,500, \$3,750.

Fox (WB) (23-24) (35-47-57-68-71) "Forest Rangers" (Par.) (20th) \$18,500. Last week, "Stand by Me" (20th) line \$18,500. Last week, \$18,500.

Karlson (WB) (25-26) (35-47-57-68-71) "Don't Say a Word" (21) line \$18,500. Last week, \$18,500. Last week, \$18,500.

Kelly (WB) (23-24) (35-47-57-68-71) "Yankee Doodle" (21) line \$18,500. Last week, \$18,500. Last week, \$18,500.

Meathead (WB) (25-26) (35-47-57-68-71) "Coca-Cola" (21) line \$18,500. Last week, \$18,500. Last week, \$18,500.

Stanley (WB) (25-26) (35-47-57-68-71) "Road Morocco" (Par) (24 wk.) Bangrup \$18,700. Last week, \$18,700.

Stanton (WB) (14-15) (35-47-57-68-71) "Pittsburgh" (U) (21) line \$18,500. Last week, \$18,500. Last week, \$18,500.

ROCKIES' STRONG 28C AS NEWARK PACER

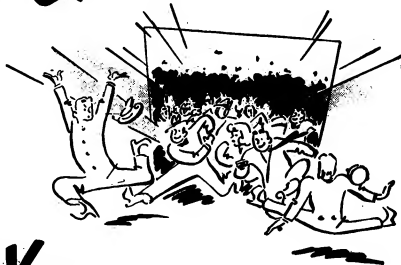
Newark, Jan. 19.—Biggest noise in town this week is "Springtime in the Rockies," at Princeton. It is building a fine record and is pacing to a terrific \$28,000.

Estimates for This Week
Adams (Adams-Parount) (1:30-35-45-55-65-75-85-95-105-115-125-135-145-155-165-175-185-195-205-215-225-235-245-255-265-275-285-295-305-315-325-335-345-355-365-375-385-395-405-415-425-435-445-455-465-475-485-495-505-515-525-535-545-555-565-575-585-595-605-615-625-635-645-655-665-675-685-695-705-715-725-735-745-755-765-775-785-795-805-815-825-835-845-855-865-875-885-895-905-915-925-935-945-955-965-975-985-995-1005-1015-1025-1035-1045-1055-1065-1075-1085-1095-1105-1115-1125-1135-1145-1155-1165-1175-1185-1195-1205-1215-1225-1235-1245-1255-1265-1275-1285-1295-1305-1315-1325-1335-1345-1355-1365-1375-1385-1395-1405-1415-1425-1435-1445-1455-1465-1475-1485-1495-1505-1515-1525-1535-1545-1555-1565-1575-1585-1595-1605-1615-1625-1635-1645-1655-1665-1675-1685-1695-1705-1715-1725-1735-1745-1755-1765-1775-1785-1795-1805-1815-1825-1835-1845-1855-1865-1875-1885-1895-1905-1915-1925-1935-1945-1955-1965-1975-1985-1995-2005-2015-2025-2035-2045-2055-2065-2075-2085-2095-2105-2115-2125-2135-2145-2155-2165-2175-2185-2195-2205-2215-2225-2235-2245-2255-2265-2275-2285-2295-2305-2315-2325-2335-2345-2355-2365-2375-2385-2395-2405-2415-2425-2435-2445-2455-2465-2475-2485-2495-2505-2515-2525-2535-2545-2555-2565-2575-2585-2595-2605-2615-2625-2635-2645-2655-2665-2675-2685-2695-2705-2715-2725-2735-2745-2755-2765-2775-2785-2795-2805-2815-2825-2835-2845-2855-2865-2875-2885-2895-2905-2915-2925-2935-2945-2955-2965-2975-2985-2995-3005-3015-3025-3035-3045-3055-3065-3075-3085-3095-3105-3115-3125-3135-3145-3155-3165-3175-3185-3195-3205-3215-3225-3235-3245-3255-3265-3275-3285-3295-3305-3315-3325-3335-3345-3355-3365-3375-3385-3395-3405-3415-3425-3435-3445-3455-3465-3475-3485-3495-3505-3515-3525-3535-3545-3555-3565-3575-3585-3595-3605-3615-3625-3635-3645-3655-3665-3675-3685-3695-3705-3715-3725-3735-3745-3755-3765-3775-3785-3795-3805-3815-3825-3835-3845-3855-3865-3875-3885-3895-3905-3915-3925-3935-3945-3955-3965-3975-3985-3995-4005-4015-4025-4035-4045-4055-4065-4075-4085-4095-4105-4115-4125-4135-4145-4155-4165-4175-4185-4195-4205-4215-4225-4235-4245-4255-4265-4275-4285-4295-4305-4315-4325-4335-4345-4355-4365-4375-4385-4395-4405-4415-4425-4435-4445-4455-4465-4475-4485-4495-4505-4515-4525-4535-4545-4555-4565-4575-4585-4595-4605-4615-4625-4635-4645-4655-4665-4675-4685-4695-4705-4715-4725-4735-4745-4755-4765-4775-4785-4795-4805-4815-4825-4835-4845-4855-4865-4875-4885-4895-4905-4915-4925-4935-4945-4955-4965-4975-4985-4995-5005-5015-5025-5035-5045-5055-5065-5075-5085-5095-5105-5115-5125-5135-5145-5155-5165-5175-5185-5195-5205-5215-5225-5235-5245-5255-5265-5275-5285-5295-5305-5315-5325-5335-5345-5355-5365-5375-5385-5395-5405-5415-5425-5435-5445-5455-5465-5475-5485-5495-5505-5515-5525-5535-5545-5555-5565-5575-5585-5595-5605-5615-5625-5635-5645-5655-5665-5675-5685-5695-5705-5715-5725-5735-5745-5755-5765-5775-5785-5795-5805-5815-5825-5835-5845-5855-5865-5875-5885-5895-5905-5915-5925-5935-5945-5955-5965-5975-5985-5995-6005-6015-6025-6035-6045-6055-6065-6075-6085-6095-6105-6115-6125-6135-6145-6155-6165-6175-6185-6195-6205-6215-6225-6235-6245-6255-6265-6275-6285-6295-6305-6315-6325-6335-6345-6355-6365-6375-6385-6395-6405-6415-6425-6435-6445-6455-6465-6475-6485-6495-6505-6515-6525-6535-6545-6555-6565-6575-6585-6595-6605-6615-6625-6635-6645-6655-6665-6675-6685-6695-6705-6715-6725-6735-6745-6755-6765-6775-6785-6795-6805-6815-6825-6835-6845-6855-6865-6875-6885-6895-6905-6915-6925-6935-6945-6955-6965-6975-6985-6995-7005-7015-7025-7035-7045-7055-7065-7075-7085-7095-7105-7115-7125-7135-7145-7155-7165-7175-7185-7195-7205-7215-7225-7235-7245-7255-7265-7275-7285-7295-7305-7315-7325-7335-7345-7355-7365-7375-7385-7395-7405-7415-7425-7435-7445-7455-7465-7475-7485-7495-7505-7515-7525-7535-7545-7555-7565-7575-7585-7595-7605-7615-7625-7635-7645-7655-7665-7675-7685-7695-7705-7715-7725-7735-7745-7755-7765-7775-7785-7795-7805-7815-7825-7835-7845-7855-7865-7875-7885-7895-7905-7915-7925-7935-7945-7955-7965-7975-7985-7995-8005-8015-8025-8035-8045-8055-8065-8075-8085-8095-8105-8115-8125-8135-8145-8155-8165-8175-8185-8195-8205-8215-8225-8235-8245-8255-8265-8275-8285-8295-8305-8315-8325-8335-8345-8355-8365-8375-8385-8395-8405-8415-8425-8435-8445-8455-8465-8475-8485-8495-8505-8515-8525-8535-8545-8555-8565-8575-8585-8595-8605-8615-8625-8635-8645-8655-8665-8675-8685-8695-8705-8715-8725-8735-8745-8755-8765-8775-8785-8795-8805-8815-8825-8835-8845-8855-8865-8875-8885-8895-8905-8915-8925-8935-8945-8955-8965-8975-8985-8995-9005-9015-9025-9035-9045-9055-9065-9075-9085-9095-9105-9115-9125-9135-9145-9155-9165-9175-9185-9195-9205-9215-9225-9235-9245-9255-9265-9275-9285-9295-9305-9315-9325-9335-9345-9355-9365-9375-9385-9395-9405-9415-9425-9435-9445-9455-9465-9475-9485-9495-9505-9515-9525-9535-9545-9555-9565-9575-9585-9595-9605-9615-9625-9635-9645-9655-9665-9675-9685-9695-9705-9715-9725-9735-9745-9755-9765-9775-9785-9795-9805-9815-9825-9835-9845-9855-9865-9875-9885-9895-9905-9915-9925-9935-9945-9955-9965-9975-9985-9995-10005-10015-10025-10035-10045-10055-10065-10075-10085-10095-10105-10115-10125-10135-10145-10155-10165-10175-10185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JUST OPEN THE DOORS...



AND GET OUT OF THE WAY...



WHEN YOU PLAY...

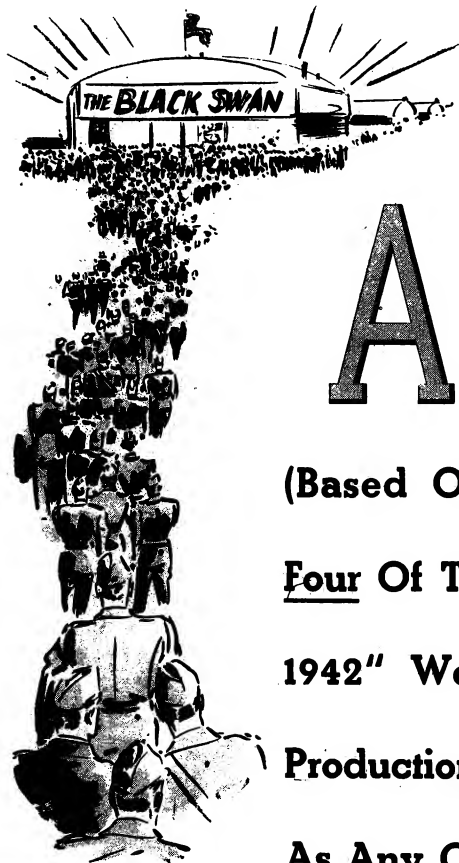
**JACK BENNY
PRISCILLA LANE
in
The MEANEST MAN
In the WORLD**

ROCHESTER
with **EDMUND GWENN** - **MATT BRIGGS** - **ANNE REVERE**
MARGARET SEDDON - **NELENE REYNOLDS**
Directed by **SIDNEY LANFIELD** - Produced by **WILLIAM PERLBERG**
Screen Play by **Allan House** and **George Seaton**
Based on the Play "The Meanest Man in the World" as produced
by **GEORGE M. COHAN**



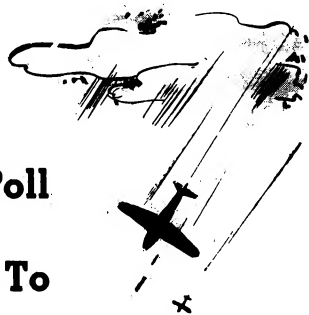
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Four Of The "10 Best Pictures For
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Productions . . . Twice As Many
As Any Other Company. Of The
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Pictures" 20th Century-Fox Was
Again First . . . Leading The Field

With "The Black Swan." In Poll
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This Company Of Showmen. And
Eagerly Looking Forward To The
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At Box-Offices Everywhere One
Of The "10 Best" In 1943 Will Be...



Immortal Sergeant



The First Great Epic of the African Campaign!

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CENTURY-FOX
PICTURE

Samuel Goldwyn
laughingly presents

BOB HOPE ★ **DOROTHY LAMOUR**

IN
THEY GOT ME COVERED

Directed by **DAVID BUTLER**

SCREEN PLAY BY HARRY KURMIZ
Original Story By Leonard & Ross
and Leonard Spigelgass



What a plot for BOB and DOT...



... AND A
NIGHT CLUB
QUEEN!



...and a
load of
hair raising
laugh raising
gags!

NO KIDDING

THIS is their funniest!!!
and most exciting!

Opening Soon...
RADIO CITY MUSIC HALL



They just HAD to see

(And 320,000 Others
In First 2 Weeks!)

Paramount's "STAR SPANGLED RHYTHM"

★ BING CROSBY
★ BOB HOPE
★ FRED MacMURRAY
★ FRANCHOT TONE
★ RAY MILLAND
★ VICTOR MOORE
★ ROROTHY LAMOUR
★ PAULETTE GODDARD
★ VERA ZORINA
★ MARY MARTIN
★ DICK POWELL
★ BETTY HUTTON
★ EDDIE BRACKEN
★ VERONICA LAKE
★ ALAN LADD
★ ROCHESTER
and 27 other stars!
Directed by GEORGE MARSHALL

... and they'll come on kiddie cars to see...

"ROAD TO MOROCCO"

"THE PALM BEACH STORY"

"HAPPY-GO-LUCKY"

In Technicolor

Cecil B. DeMille's
"REAP THE WILD WIND"

In Technicolor • Released at Pop. Prices

"LUCKY JORDAN"

"CHINA"

The Industry's *Paramount* Shows!



Literati

Sgt. Cannon's OK Book Jack Selt, Jimmy Cannon's "The Sergeant Cannon" (Knopf; \$2.50), which is a compilation of his PM short pieces written in 1941-42, is a volume edited by editing job and Paul Gelliole a foreword, but that's no 2 billing to the ex-Broadway reporter who is now at Fort Dix, N. J., edit the minicircled house organ, the Gazette, appears on the "The Sergeant Cannon" radio program (WOR); and is still a familiar N. Y. figure on week-end and some evenings, especially in the Stork Club sector.

A facile writer elsewhere, Cannon, 32, started as a reporter for the N. Y. News, was a reporter there for 17, covered notable trials for the N. Y. Telegram and World-Telegram (where he was also radio editor); did spots for the N. Y. American and American-American, specialized in crime cases for Scripps-Howard—Ludger and Hauptmann trials, Starr and Cullen, Cullen murder trial.

It was natural that his Rambling facility would assert itself in the war service, and his "The Sergeant Cannon" in training, are both solidly patriotic and entertaining reading.

And his "Last Chance" chapter, on the "misplaced generation," which seemed the perfect answer to the Guinan to post-people's availed relief, is a squarer for almost every Broadway lamplighter now in khaki.

Newmen to Make Jobs Four New York City newspapermen have received choice-paying positions at Albany, where they are tied number three for made by the new Governor, Thomas E. Dewey.

Elliot W. Bell, who was a staff writer for the N. Y. Times, has been confirmed by the Senate to the 312,000-year cabinet of the new superintendent of banks, William A. La Follette, financial writer for the N. Y. Herald Tribune, has been named by Bell as his assistant.

James C. Hagerly, a legislative correspondent for the N. Y. Times over Monday (19) as executive assistant to Governor Dewey at \$8,000 a year. Harold H. Brown, who was the state capital for the N. Y. American, is now deputy commissioner of commerce and labor, and has been publicly at \$8,000 annually. Keller left the American to become assistant secretary of defense, while the latter was district attorney of N. Y.

Just Escaped Perfect escapism reading is S. J. Perelman's "The Dream Department" (Random House; \$2.50), a collection of his zany pieces from The New Yorker and elsewhere.

Perelman, who authored "Dawn Gingers" and "Look Who's Talking," well fits the pattern of the publisher's typewriter to look for folks who are getting tired of "I Was in Berlin," "I Was in Tokyo" and "Clouds Over Giza's Base."

Kant's Editing Job Private Garin Kant, former RKO film director, is editing a "Four Great Bits of All-Time Great Modern Library, complete with showing scripts."

Approved quartet are "The Informer," "Mr. Deeds Goes to Town," "The Lady Vanishes" and "In Which We Were..."

Foreign Press Staff Many film companies design sales chiefs and their assistants will attend the 25th anniversary dinner of Foreign Press Association at the Lotus club, New York.

Secretary of Navy Knox and Lord Halifax, British ambassador to the U. S., will be list of celebs.

Carroll Oats Fliter Harrison Carroll, film columnist on the Los Angeles Herald-Express, passed Jimmie Flier off the N. Y. Daily Mirror March 17. On his return visit to Hollywood, Jack LaRue, publisher of the Los Angeles Mirror, published the various column writers and picked Carroll as the best bet to represent the newspaper in the studies.

Carroll furnished the Mirror with Hollywood chatter several years ago, preceding Sidney Skoloff and Flier.

Matthews New Time Mag M. E. Matthews, New York Times, formerly executive editor of Time, news man, becomes its managing editor. P. I. Prentice, publisher, Manfred Gifford, former m. e., becomes co-editor with Henry R. Luce, sharing

responsibility for editorial direction and organization.

Matthews has been executive editor of the mag since last year.

Huxley's 16 Commandments Aldous Huxley reported working on a book, "The 16 Commandments," which will be published by Charles Scribner's Sons, New York, in 1944.

W. E. B. DuBois, who is treating with one commandment.

Huxley's 16 Commandments, the publication is to depict what we are fighting for.

Guid Steds Convention Despite War The American Newspaper Guild will hold a convention this year, war or no war. International Executive Board, in session at Lincoln Hotel, New York, last week, has dated the board's action for June 14-19 in Boston.

Board also adopted sweeping program for meeting new situation in publishing from such war moves as reprinting, rationing, wage stabilization and manpower drafting.

Program was announced at joint dinner of board with all officers and unit leaders, which was held at the Waldorf-Astoria Hotel, New York, last week.

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long illness. He moved to California several years ago from Chicago.

Frank O'Connor, 64, for 30 years a member of the N. Y. Times reporter staff, died Jan. 15 in Brookline, Mass.

His wife, Mrs. O'Connor, 64, believed he had been killed in the war, and was in the U. S. in point of service, died Jan. 16 in Ottawa, Can. She had been a reporter, columnist, and editor of Paterson, N. J., newspapers for 68 years.

His son, Sherman B. Aitken, 46, former executive editor of the N. Y. Sun, died Jan. 16 in Walter Reed hospital, Washington.

CHATTER Gladwin Hill, of Associated Press radio department, now chief of AP bureau in London.

Continued chatter by Joan Bennett with Alfred A. Knopf for publication of book, "How to Keep Alive."

Constance Field treats with "The Dramatic Criticism of George Jean Nathan" a new Crowell-Collier University Press \$12 book.

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Figures on Friday to Sunday (three) collections in Chicago indicate that the drive will go well over the \$100,000 mark.

United Nations collectors in many other cities throughout the country are also tapping those of previous campaigns, including the "Dimes for Democracy" drive.

Relief according to early reports being in N. Y. by campaign manager, Charles H. Hays, of the Fox-Warner studios, said that the drive would be a success.

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N.Y. Ops Union Wants Added 10%

Although the union has a contract for 1943, it is seeking an additional 10 per cent immediately. In addition to putting in a bid for the contract, the operator has applied to the War Labor Board for the right to the contract.

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By JACK PULASKI

Other fine ensemble turns are "Flamingo Flare," "Minstrel Memories," "Sophisticated Swing" and "Garden of Jive." Billy Livingston, now in Hollywood, takes a bow as costume designer, carried out by Brooks. Catherine Littlefield, who staged "Stars," figures similarly in "Revue." Bruno Maine, of Radio City Music Hall, who designed the settings and props, is another "Stars" contributor.

Show has a \$4.40 top, and it seems no trick at all to get it. It's worth

Cleveland, Jan

her vocals on 'Five by Five,' Harry Shaw, with his air of sublime indifference and 'Dearly Beloved' registers another knockdown with the babushka set. Yvette, for contrast, comes through with an ebullient set of soprano pipes which ring out in 'There'll Never Be Another You' and two other ballads.

OLYMPIA MIAMI

OLYMPIA MIAMI

Shyrettos, two men and a gal in like pedalling act, do some okay acrobatics and close with some indicate high saddle unicycle riding. Maginis, magicos, are a suave pair, who belong in more intimate spot. Routine of hocus pocus is strictly reamlined and baffling. Act gets good hand.

House full at first show. Bill. m.c.
sing

Jo Lombardi opens the proceedings with a spirited United Nations overture, with backdrop of Allied oxeyettes as sailors execute a nifty tompipe. Concluding number is oyland, with Jeannie Lanier, vocal-

umber is well sold.

RIVOLI, TOLEDO
Toledo, Jan. 15.
Ann Corio, Tiny Hill Orch (11),
Frances Willis, Jack Albertson and
Charlie Stewart; 'Between Us Girls'
(11).

—

ward, his vocalist, received better reception with 'I Had the Craziest Dream.' Bill Elder, drummer, stands out in a solo on the drums. Frances Willis does an acrobatic dance which elicits, then appears with Miss Corio in a sketch contrasting the proper and improper manner of disrobing. Bit players plenty of laughs. Albertson and Stewart give an impression of an old time dancing and dance team which is convincing and carry on with Miss Corio, feeding her the familiar pattern.

Four Kit Kats, mixed quartet of hoofers, open the bill with fast tapping routines, while is the novelty marionette turn and Cora Baird. The Bairds unobscured from the audience small platform, with puppets ting a jitterbug dance team. an

a stripper and a trio of cats sends a
'Pennsylvania Polke' It's hostess

KEITH'S, INDPLS.
Indianapolis, Jan. 16.
Heddes Hauneford & Family (5),
Adma Perkins. Paradise Isle
Hilans' (6), Phil D'Ray, Al
Yang, Parker Bros. (2); 'Half Way
anghai' (U).

edles Hanneford and his family

penders and rides two horses
ce with one of the girls on his
ders for a climax.

The circus entry sets the pace for
ried bill that pleases. The
lase Royal Hawaiians, three
with guitars and a bull fiddle
three girls in native get-up, of-

its of music, dancing and non-
In the conventional South Sea

The Parker brothers make customers happy with their earned laughs in strenuous ones as comedy acrobats.

Corb. newsre

Imbroglia House Orch (8);
Avenge's 1 Par).

ORIENTAL, CHI
Chicago, Jan. 15.
The Orch (15), Lynn Gard-
ita Jacobi, Stuart Erwin,
Allyer, Ross Wyse, Jr., and
and; 'Seren Miles from
(RKO).

undeniable
will a son

ched in between band
are Anita Jacobi, whose
tap numbers, combined
expert aerial somersaults,
and applause: Ross Wyse, Jr.,
e Mann, standard talking,
and dancing turn, who
and Stuart Erwin and June
who were only mildly re-
act in which Erwin rene-

older talking to one of the is next.
at an army canteen. Eakin solidly w

Emmy & Mad Wags,
sisters. Gil Robinson, Clair &
Joline Hayworth, Tower
Don Tiff, Mike Carle &
Baillinger; Ice-capades Re-
cept) and "We Are the
(20th).

opnotch standard acts and

arrangement by Tiff of 'There Are Such Things,' opens with Marilyn Ballinger steps forward to take two choruses of o.k. voice. Clair & Hudson first for a smooth, lifing

manlike n
ment S

including Ted Lewis, Benny Rochester, Eddie Cane, Groucho Marx. Robinson's easy way of working and ready.

'Every Night' winner is Joline K., young toe dancer, who did a smooth routine of

Closing spot goes to Carl-
ton and his dog, Sam.

EMBASSY, N. Y.
(NEWSREELS)
...is the answer to why
theatre business is off. Ob-
...the manager of a newsreel
...and it difficult to pull

from such routine or dull
work supplied by the

unit landing in Tunis.
ries from Solomons and
anal; Universal covers
s's address to new Congress.
s of Day contributes the
of Clark Gable receiving his
10th-Fox Movietone battle-
tetter stands out. Lew Lehr
usual laughs.
ohn Jones, Metro short for
ations week, rates a big
ale of Two Cities; British
ion short, helps fill bill.

However, what she offers of wild hip-tossing is harmless, personality and an

He spent about 20 minutes as a finisher and maintained pace all the way. Pelleties, aro act, is fair, starchy-looking, went-ap runs through a series of mids, and fast flips, don't create any undue this audience liked them. lightning-fast toe-work

are dated and singing
They must have done
ht tunes here, broken up
nterish vocal imitations.
ied as 'from the Kala
cast.' They haven't been
eral years.

Waad.

CAGO, CH

...t anything that can be
Woody Herman and his
at hasn't been said be-
cause is solid, his special-
ing to the eye and ear and
ing is done in a work-

Frankie Carlson, who can drum; Vido Musso, deluxe; Carolyn Grey, a nice song, and Herbie, who handles the act with ease and finesse in such songs as 'Amen' and 'I'm a Fool' with aplomb. An en-

English, combining top
medy talk and falls,
fty applause for his ef-
boogie-woogie bit is a
arnered heavy laughter
Morg.

Washington, Jan. 14.

week with his 31-piece
lon and sizzling south
rhythms. Maestro, be-
a bit of fancy fiddling,
and a comic sense, gets
laughs out of his intro-
d kids his specialists.
in-American drums and
something to the jit-
Cugat's music had them
and swaying. Hottest
those projected by the
s, the Reyes, girl being

Universal's Outstanding Musical

WHEN JOHNNY COMES MARCHING HOME



Featuring

EVELYN

And

HER MAGIC VIOLIN

UNIVERSAL'S OUTST WHEN JOHNNY COME

featuring

**'THE HOUR
OF CHARM'**

**ALL GIRL
ORCHESTRA
AND CHOIR**

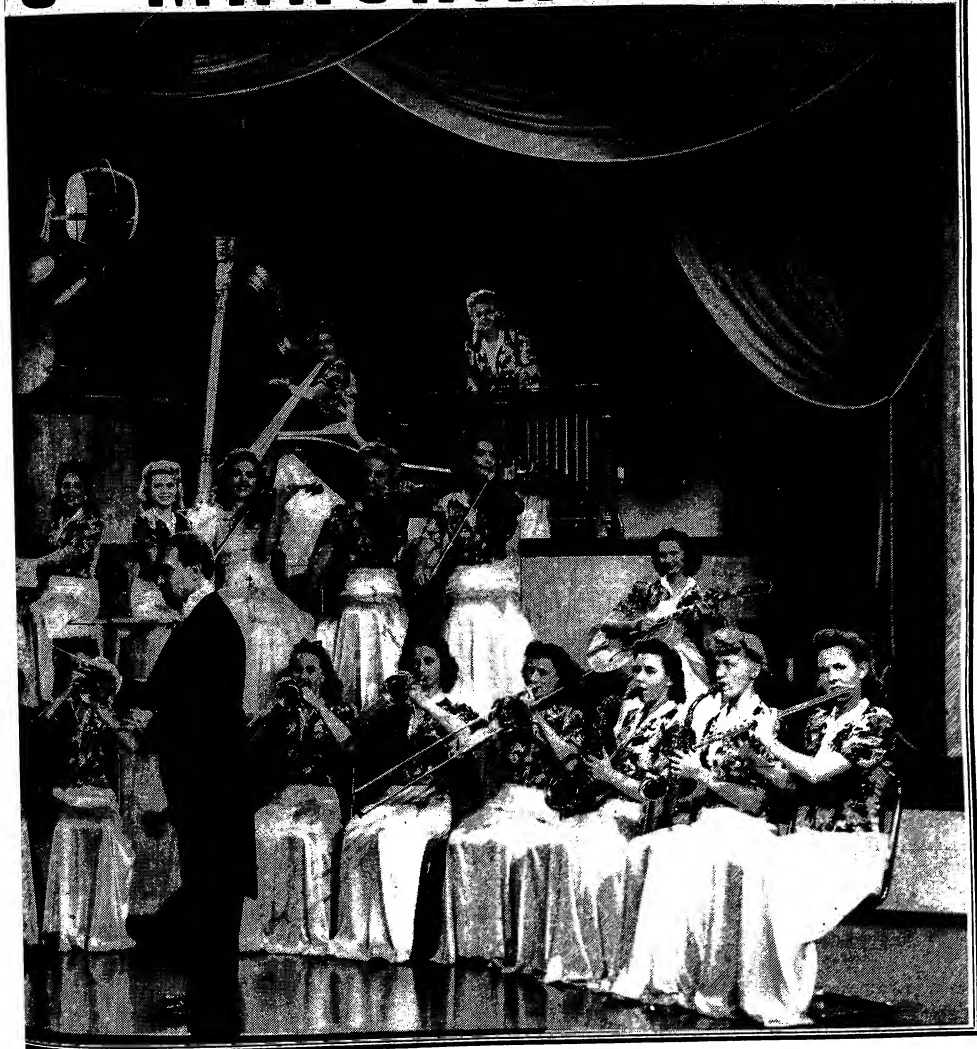
*under the
direction of*

**PHIL
SPITALNY**

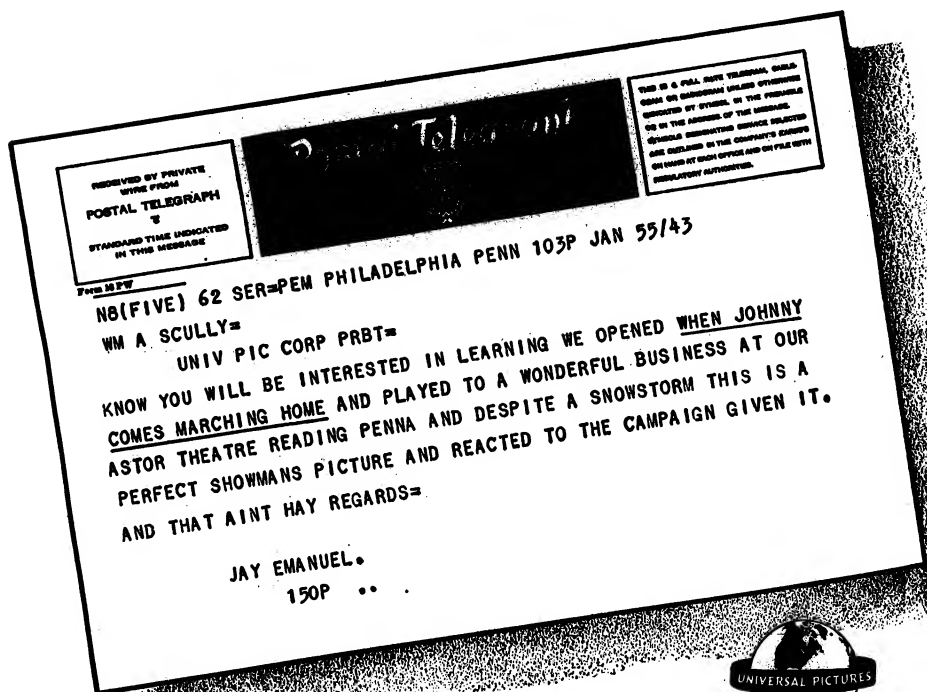


STANDING MUSICAL

S MARCHING HOME



"Johnny" MAKES GOOD IN READING-AND EVERY OTHER ENGAGEMENT!



Collect at Every Performance!
UNITED NATIONS WEEK....Jan. 14 through Jan. 20

IN ANY SITUATION SHE RINGS THE BOX-OFFICE BELL!

*Business is beautiful at LOEW'S GRAND, ATLANTA
LOEW'S, HARRISBURG—LOEW'S COLONIAL, READING
LOEW'S STATE, HOUSTON—RKO PALACE, CINCINNATI
ELGIN, OTTAWA and ORPHEUM, MONTREAL!*

*The stampede starts soon at the UTAH, SALT LAKE CITY; GARRICK,
WINNIPEG and LINCOLN, MIAMI BEACH... for everywhere the
crowds want to see the world's prettiest models... to hear the
nation's hottest band... to thrill to the year's sweetest love songs!*



Holla, Beautiful! You've done a beautiful job for showmen with those big national tie-ups including Freshy Playsuits...Royal Crown Cola...Lux Soap...Coty Products...Brewster Hats...Wear Right Gloves...Olympic Knitwear...Colfax Tooth Powder...Deltah Pearls...Benrus Watches...Zodiac Rings...Remick Songs...Doughnut Corporation of America...Modern Screen Magazine...Dulton's photoplay edition of the book...and Rye Crisp!



I've Hired an Extra Cashier to take care of the 37,000,000 fans who read the national advertising in Life...Pic...True Story...Click Modern Screen...Modern Romances...Screen Romances...Photoplay...Movie Mirror...Screenland and Silver Screen!

CHARLES R. ROGERS
presents

THE POWERS GIRL
DOLLY MURPHY and SHIRLEY ARNOLD
with BENNY GOODMAN and his ORCHESTRA
RELEASED BY UNITED ARTISTS

JOIN THE INDUSTRY'S "MARCH OF DIMES"—Feb. 10-24. Sign your pledge at once!

Radio Application to Film Exploitation Proves Potent Force for RKO in Cincy

Cincinnati, Jan. 19. Exhibits A on present radio application to exploitation of a picture to phenomenal box office is in evidence here in 22 cities. One such is Kentucky and West Virginia cities this week. Case in point is "Hiller's" RKO, whose scheduled simultaneous opening was delayed for two weeks in advance by the "Hiller's" radio, which beams from Cincy. Film is grossing great \$23,000 at the Albee.

Explanation of the drama in this territory is Greer Zinner, WLW world affairs commentator. The author, "Education for Deaf," a best seller that was condensed by Reader's Digest and about which the Albee has a picture is without big names.

WLW's exploitation of "Hiller's" Cincy was supported by radio stations in the district. For this purpose and in coordination with the station's air blues, RKO Pictures sent a corps of its publicity biggers, Ned Depinet, president, and Robert Kachne, vice-president in charge of sales, were among excess of that producing company to come on from N. Y. for Cincinnati's part in the widespread kickoff. Also present for personals were Bonta Granville and H. B. Warner, from the cast.

At a dinner Thursday (14), night of the premiere, given by WLW and RKO Pictures in the Netherlands Plaza, Depinet was one of the speakers. He had then learned but early reports of the big business the picture had done during the first few hours that day in several of the 22 cities. Yet it was enough for him to state: "Oddly enough, in view of the affiliation that has existed through the years between RKO Pictures and the NBC network, it seems that we had to come to Cincinnati to find the correct setup for a campaign of this kind."

After the dinner that night, the film's last screening in the Albee was supplemented by personals by Warner and Miss Granville, by Zinner for his night of 11:15-10:30 "Background" broadcast on WLW, in which the pic players and some of RKO Pictures executives had a word, and a zippy half-hour stage show by WLW staffers, produced by Bill McCleary, WLW talent director.

The night before, from 11:30 to midnight, WLW carried a dramatization of the picture with Miss Granville and Warner as principals and Zinner as commentator, with bolstering by station orchestra and talent for small parts. Zinner also personalized in Louisville on Friday (15), in Indianapolis on Saturday (16) and in Ft. Wayne, Ind., Tuesday (19).

Other RKO Pictures people who had a hand in the proceedings were S. Barri McCormick, Nat Levy, Edward A. Alpert, Edward A. Golden, producer of the picture; Terry Turner, Charles Bosberg, B. G. Krause, M. E. Lefko and Bob Hickey, with Joe Heger on from New York for special camera shots.

Occurring the speakers' table at the dinner, besides those previously mentioned, were James D. Shouse, general manager of WLW; Ohio's Lt. Gov. Paul Hestert, Cincy's Mayor James Garfield Stewart, the Lihson, general manager of RKO Midwest Corp., and Colonel Arthur Prudden, Lihson's assistant, who was met. Cincy newspapermen were guests.

WLW exploitation was directed by Roger Baker and Bill Barlow.

'Tip' Corning Sole Heir To Father's Estate

Albany, Jan. 19. Making no mention for either of his two daughters, Dr. Erastus Corning, who died here Nov. 11, left his entire estate to son, Erastus ("Tip" Corning radio announcer, of New York City. The will disposing of an estate of more than \$5,000 in real and over \$5,000 in personal property, has been admitted to probate by Surrogate Edward Rogan here.

"In making this will I have not overlooked the fact that I have two other children," Dr. Corning said in his will, "but I have considered the claims of such other children and have concluded that with respect to them I have sufficiently acquitted my obligation to them."

The daughters are Gertrude T. Corning, Pasadena, Calif., and Edith H. Corning of New York City.

Nat'l Barn Dance Skeds Three Patriotic Dates

Chicago, Jan. 19. National Barn Dance program will be broadcast from three different localities within the next month. On Jan. 23 the entire group will entertain the sailors at the Great Lakes Naval Training Station; Jan. 30, the program will be heard from Indianapolis, where the show will be staged in connection with the President's Birthday Ball, and on Feb. 13 the cast will appear in Buffalo on the "Smokers for Soldiers" show, sponsored by the Buffalo Evening News.

Guest returning has had little effect, thus far, on attendance at the Saturday night National Barn Dance at the Civic theatre here, according to Al Boyd, WLS production manager, and the 800-seat house continues to be sold out leave each Saturday night.

Raleigh, N. C.—For the first time since its establishment in 1924, WPTV has a woman program director, She is Virginia Tatum, and succeeds Graham Payner, now in the Navy.

Gabber Pleads Guilty To False Citizenship Rap

San Francisco, Jan. 18. Art Linkletter, freelance announcer, pleaded guilty in federal court here to false claims of citizenship. His case was referred to the U. S. probation officer for a report. At the time of his indictment by a federal grand jury last Dec. 9, Linkletter issued a statement, saying he was an adopted child and had not earned his Canadian birth until August 15, 1942. George W. Hecker, immigration inspector, testified at his trial, however, that the radio m.e.'s college enrollment records, written in his own hand, showed he had reported for Canadian birth.

The complaint against Linkletter said he had claimed citizenship in applying for passes to radio studios.

Ward Wilcox in Marines

San Antonio, Jan. 18. Ward Wilcox, head of the KTSA sales staff, was accepted as an officer candidate for the Marine Corps and has reported for active duty.

Wilcox enlisted a few days prior to the deadline for such enlistments.

WOODMEN COMPLETE TRANSFER OF WOW

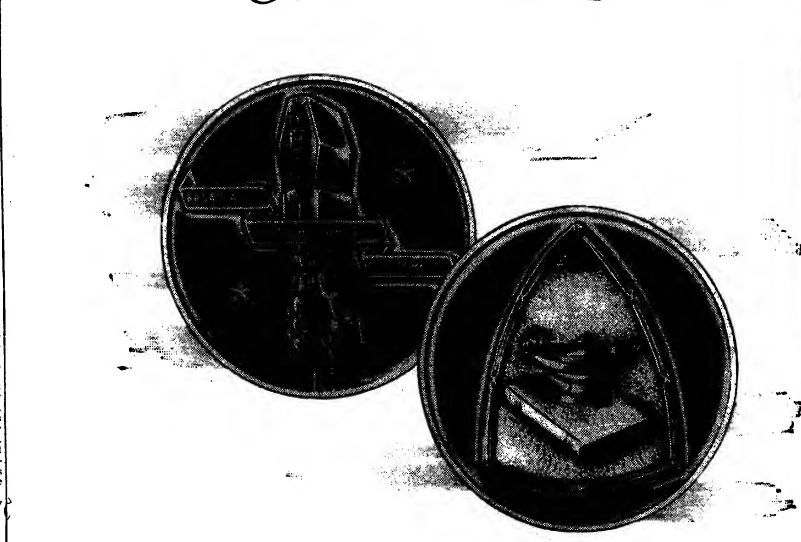
Omaha, Jan. 19. Station WOW was transferred from the Woodmen of the World Life Insurance Society to Radio Station WOW, Inc., headed by John Gillin, Thursday night (14). Rainey T. Wells, counsel for the Woodmen, said that the fact there was a suit on file by a Woodmen policyholder, objecting to the lease, made no difference in the transfer.

In district court Thursday, Judge John R. Rine refused to strike from the petition filed in this suit a reference to the efforts of Consumers Public Power to buy the outlet. It is charged in the suit that the station was being leased so it could be used as a propaganda medium for Consumers. It is also claimed that the lease was being made for inadequate consideration.

New Salvie on Air

Tobacco, a new salvie, is being sold on WHN, N. Y. Ray Storch is placing the business, also running test campaigns in New England.

Continued Drive



1942 Winners of the Annual H. P. Davis Memorial Announcers' Awards

Howard Petrie, W.E.A.F., New York, National winner

Gil Verba, KOA, Denver, Mountain zone winner

Lorne Greene, CBL, Toronto, Eastern zone winner

Ted Meyers, KFI, Los Angeles, Pacific zone winner

Fred Moore, WGL, Ft. Wayne, Central zone winner.

U. S. STEERS BRITISH TALENTS

Menkin Moves Over To OWI DX Division

Larry Menkin, script editor of the Radio Bureau, Office of War Information, last week transferred to the short-wave foreign division, with offices in New York.

Move followed windup of OWI's series of "Victory Front" (CBS) and "Victory Volunteer" (NBC) broadcasts, which went off the air Dec. 28. As script editor, Menkin handled "Victory" series.

Dick Gilbert, WHN's singing disc jockey, has added two new accounts: Book League of America for 45 minutes a day, six times weekly, and Schlesman's department store for five 10-minute periods a week for a year.

Mrs. Fred Uttal Wins \$45 Weekly Maintenance

Fred Uttal, who announces such radio programs as "We Love and Learn" and "Mr. District Attorney," will have to pay his wife Madeleine Friek Uttal, \$45 a week, according to a decision signed on Thursday 141 by N. Y. supreme court Justice Samuel Nul, who granted her a separation.

At the trial for separation, Mrs. Uttal testified that Uttal "threw her into a chair and slapped her face" at their home in Southbury, Conn. The radio announcer, denying all charges, said he did everything in his power to effect a reconciliation and that he was a dutiful husband.

Mrs. Uttal testified that the radio announcer earned \$25,000 in 1941. She asked for \$125 a week alimony.

No Successor Chosen As Yet to Jones in Chi

Chicago, Jan. 19. No successor to Ray Jones, secretary of the American Federation of Radio Artists here, has been named yet, although it is expected that someone will be selected within the next two weeks. Matter is in the hands of a committee now investigating the various prospects.

Jones, in the meantime, is marking time until he is called for Army induction.

Portsmouth, O. — Paul Wagner, formerly chief announcer at WPAV, has been named manager of the station following enlistment of Ralph H. Pratt, Jr.

Landlord, Owed \$840, Asks Rev'r for WTTM, Trenton

Trenton, Jan. 19. Appointment of a receiver for the Trenton Broadcasting Co., which operates WTTM, has been asked in a Chancery Court petition by Girard Naples, who claims the company owes him \$840 for rent.

Vice Chancellor Jaffe set today (Tuesday) for hearing on an order to show cause why the petition should not be allowed. Naples alleges the company is conducting business at a loss, is unable to meet its obligations and contends a receiver necessary to conserve the assets. George Hamid, operator of the New Jersey State Fair, has already obtained a \$1,055 judgment, according to the petition.

PATTERN SET BY AMERICAN COMICS

Influence of American radio fare on the programs produced by the British Broadcasting Co. for home consumption has already become quite pronounced, according to George Corey, who returned last week from England, where he had some Nov. 1 in connection with the Blue Network's "This Britain at War" series. Corey reported that the frequent airing over the BBC's facilities of translated versions of Jack Benny, Fibber McGee and Molly and Bob Hope has developed a taste for comedy which is slowly but surely making itself felt in BBC's own variety shows.

Invasion of American radio people, writers and directors has also contributed to the BBC's new approach to popular entertainment. Corey describes these writers and directors as experienced craftsmen who had been sent over to England by the Office of War Information, the Red Cross, the War and Navy departments, or for a limited assignment. As happened in the case of Norman Corwin and his CBS "An American in England" series, in due time many of the American craftsmen were afforded opportunity to show their wares on BBC. As a result, the samples have in a general way gone well with both British listeners and the BBC rank and file. As a case in point, Corey quotes Sir Cecil Graves, high BBC mogul, as telling him how he (Sir Cecil) became a Jack Benny fan during his visit to the United States and how he has followed the Benny discs since their advent on BBC.

Corey points out that the American influence is particularly noticeable in the production of the more popular BBC variety programs. The tunes have been followed by the device of straight jokes for situation comedy and their performances are now treated with plenty of sizzles and sound effects. As Corey saw it, BBC to a good measure now gives the impression of being dominated and worked by showbizdom officials and workers than by Oxford dons and tradition protectionists.

Corey's own program is a co-operative arrangement between the Blue and the National Assn. of Manufacturers.

ONLY WGN, WJJD THUS FAR HAVE SET CHI B.B.

Chicago, Jan. 19. Unless other stations arrange this week, which is the deadline, for broadcasting rights to baseball games played here by the Cubs and Sox, only WGN and WJJD will be airing games from here next summer. Two stations mentioned recently broadcast the game WGN for Old Gold cigarettes and WJJD for the Walgreen drug store.

There is speculation that Texaco will sign with WCFL, but there are reports that the station may purchase baseball broadcasting rights anyhow with the feeling that it will be able to secure a license. It is doubtful that WDBM will be interested in the games due to its current schedule.

Baseball rights here cost a total of \$300,000 yearly, split equally between the two clubs. The \$50,000 extra stations pay twice as much for rights as the smaller stations, therefore, if only WGN and WJJD broadcast the games this year, WGN will pay \$60,000 and WJJD \$30,000.

Zip Vice Emmert at WLW

Cincinnati, Jan. 19. William H. Zipf is now assistant program director of WLW, succeeding Merlon Emmert who is joining WEAU, New York, as farm program director. While attending the College of Agriculture at Ohio State University, from which he was graduated in 1925, Zipf created and conducted the Campus Mirror series on WUSO, the university's station.

For Perfection...

Never before in its history has NBC been so completely mobilized for one cause and one purpose...The cause of *Victory*!

Yet even in the midst of a busy schedule of public service and war effort programs, NBC is permitting no detour from perfection, no letdown of its standards. NBC's constant striving to give America the finest in broadcasting, is continuing today, and will continue despite the pressures and demands of war.

Evidence of this is the recently conducted NBC competition for the annual H. P. Davis Memorial Announcers' Awards, open to every NBC station—owned, operated, or affiliated.

The H. P. Davis Memorial Announcers' Awards were established in 1935 by Mrs. Davis, in tribute to the memory of the late Mr. Davis, "the father of broadcasting" and founder of KDKA.

For the radio industry, these awards stand as symbols of the highest attainment in the art of announcing. For NBC, they represent the never-ending effort to maintain the highest level of performance in an important branch of radio.

THIS IS THE NATIONAL BROADCASTING COMPANY

CONGRESS QUIZ INTO ARG. RADIO

Buenos Aires, Jan. 12. Insisting their mind is open, an Argentine Congressional Committee has begun a thorough probe of broadcasting activities here with avowed purpose of improving standards and practices, through self-regulation if possible, but with official intervention if necessary.

Probers have to date visited all principal outlets and given broadcasters a chance to unload opinions without indicating what legislation they have in mind. Argentine broadcasting is operated on the U.S. pattern, with commercial operations, advertising, etc. It rates second to the U.S. in the world-wide commercial radio picture.

Political makeup of probers is about 50-50, with both strongly pro-democratic and neutrality-supporting members listed.

KRAFT SIGNS 2-YR. DEAL FOR CAN. MUSIC HALL

Montreal, Jan. 19. Renewed after a break of eight months, the French version of the Kraft Music Hall, called "Café-Concert Kraft," comes back to French independent station CKAC Feb. 3 for one of the longest straight contracts in this city, two years, every Friday, 8:30 to 8:55 p.m. Agency is the J. Walter Thompson Co. of this city, and producer, Paul L'Anglais, of Radio Program Producers, Montreal.

Ray Decker will be band conductor, Jean Labouche will be the Bing Crosby, Cleveland Latour, the comic, and Rene Coulton, m.c. Program will also be carried by CHRC, Quebec, radio station.

Val Clare Hurt

Detroit, Jan. 19. Val Clare, veteran news commentator for CKLW, Windsor, Ont., was seriously injured in a fall on ice. He is in Greek hospital, Detroit, under observation.

Radio Circumvents War Restrictions in Bringing Music to Canada Javes

Montreal, Jan. 19. War representations on Canadian music, and especially those that arise from transportation restrictions, are the direct cause of a series of 10 music appreciation programs for young listeners which will be heard over a special network of the Canadian Broadcasting Corp. commencing tomorrow (Wednesday) and continuing at 3 p.m. every Wednesday thereafter until March 24. Four of the programs will be produced from Massey Hall, Toronto, by the Toronto Symphony Orchestra with Sir Ernest MacMillan conducting. Six will be produced with leading soloists and instrumental groups.

War-time restrictions of transportation has prevented the resumption of the regular winter series of Toronto Symphony Orchestra school concerts. Sir Ernest MacMillan and his associates approached CBC requesting that radio should undertake the task of bringing these periods of fine music to the children, since the children could not go to them.

ARREST MEX GABBER ON SHAKEDOWN CHGE.

Mexico City, Jan. 19. Arturo Alvarez Mojca, announcer for local radio station XEFO, mouthpiece of the Party of the Mexican Revolution, which dominates Mexican politics, is in jail accused of working a new racket, using his honorary police badge to graft from relatives of missing persons.

Alvarez Mojca, police say, made a practice of calling upon the next of kin of missing persons, particularly if the lost were children, and demanding money for aid in making recoveries. A mother whose daughter, six, had been missing for several days, made the complaint that resulted in the announcer's arrest. He was found with marked bandages; the police had asked the mother to give him.

Argentine Activities

By RAY JOSEPHS
Buenos Aires, Jan. 12. Peruvian folkloric singer Inma Sunkack and company signed by Radio El Mundo (LRU) for exclusive series this month and February. First time native music exponent of another Latin Republic has been so featured.

Radio Excelesior (LR3) moving to new locale in building of the English-language Standard, oldest newspaper in Argentina.

Radio (Lalao) (LS10) planning to move to new place, cover entire city.

Buenos Aires (Lalao) setup is now exclusive agency for handling radio artists of the RADES chain.

Fernando Tchesa just inked by Mundo for 1943 for exclusive program of Jaton El Guacho (solo).

Agustin Iranda, film and radio singer, inked by Radio Belgrano for series sponsored by Ricollere (cocking oil).

Radio Argentina (LR 2) opens new series, "Te Acordas Hermano" ("You Remember, Brother?"), with Azucena Maizani, Hector Palacios, Maria Teresa Greco and Oscar Alonso, Lopecito handling m.c. spot.

Splendid (LR 4) drawing on jazz units from interior cities of Rosario and Cordoba to fill spots held previously by units in Buenos Aires.

Isabel R. Azular and Salvador Sinal doing new comedy stanza for Repetente (radio) on Radio Belgrano (LR 3).

Mexican (Laur) and composer Pedro Vargas' shift of home via Brazil after successful series for "Hindi" (Hindi) from here.

"Humberto Nazari and company now doing new show on CX 12 Radio Oriental de Montevideo, with collaboration of Argentine writer and comedian E. A. Mohr. Show, "Sueño en Abur" ("I Happened in

Argentine 'Control' of Communications Strictly a Gag to Axis Agents

Canadian Radio Exec Says Labor Chief Didn't Like His Own Material

Montreal, Jan. 19. Rev. J. S. Thomson, general manager of Canadian Broadcasting Corp., in a prepared statement just issued, states that a National Labor Forum program to which Drummond Wright, secretary of the Workers' Educational Association, had objected, was based on material provided by Wern and prepared for broadcasting by CBC.

Wern, in his recent statement, had said that his association had decided to withdraw from participation in the program because of an apparent change of approach and treatment of labor problems discussed on the program. George Burt, of the United Automobile Workers of America, also refused to be associated with the program.

Dr. Thomson said that Wern and Burt were the only known dissenters to the program and, to avoid any discontinuance of the weekly program, CBC arranged to go on with the broadcast but omitted discussion between labor representatives in which the above were to have appeared.

Abur's running daily from 4:30 to 5:30 and will be followed by series tentatively dubbed "La Muralda de Fuego" ("Wall of Fire").

Radio La Roca (LV 14) of La Rioja, inaugurated by provincial Governor Dr. Hector de la Fuente and provincial authorities. Outlet linked with Belgrano chain. Primer Cadenas Argentina de Broadcasting.

All Salem de Baraja, comic inked by Campana soap for series originating from interior points. Will be carried by Radio Splendid and entire RADES chain.

Official intervention in all radio, telephone and cable communications relating in Argentina and new circle (controlling of transmission of outside radio signals, which consequently acted at Axis diplomats, has to date caused Berlin and Rome representations little but additional annoyance, it is reported here.

Deceve instructs the Argentine Postmaster General, who controls telecommunications services, to take such measures as he may consider necessary to enforce control established under order issued in October. Government authorities established in 10 radio-controlled stations in different areas throughout Argentina to prevent operation of illegal transmitters and to help transmission of information which might affect the security of Argentina or other American nations.

Also establishes that in the future no messages can be sent in code except diplomatic and official, but limits code to 100 words daily or 500 a week. Embassies, which use code cannot switch their code word quota to other diplomatic messages, which means that Madrid or Rome diplomats can't carry part of the load for Berlin. No land is allowed on the non-code language. Messages are limited to Spanish, English, Italian, German and Portuguese.

Observers here point out, however, that the decree still leaves Buenos Aires diplomatic radio transmission operating, although supposedly the government central stations would be checking up on them and no doubt certain that they're not sending out information regarding ship movements such as condemned by U.S. Secretary of State Sumner Welles in his own famed Boston speech. As to this, it's also explained by real experts that only obvious code is banned. Axis diplomats who send out code under the guise of apparently clear language can still get away with transmuting what information they please.

TV & Dams Didn't Stop This Flood...as

DAYTIME LISTENERS Bring Deluge of 7,308 PIECES of MAIL

Recently, after going on the air with 10,000 watts, Scripps-Howard's WNOX ran a total of seven daytime announcements in two days (4 one day, 3 the next) offering listeners a free plant bulb.

7,308 wrote the station within four days.

While most of them live within 150 miles of Knoxville, hub of East Tennessee wartime activity, yet daytime listeners in 24 states heard the offer and wrote for the gift.

A similar offer with a total of four nighttime announcements in two nights (two each night) brought mail from 1,879 listeners in 23 states.

The Brnham Company will be glad to tell you more about the ability of 10,000-watt WNOX to pull mail—and to produce results in the booming Tennessee Valley.

Operated by
Scripps-Howard
Radio, Inc.
★ CBS ★
Affiliated with
The Knoxville
News-Sentinel
★ 990 KC ★

KNOX

TENNESSEE

Covering East Tennessee, Northern Georgia, Northwestern South Carolina, Western North Carolina, Southwestern Virginia and Southern Kentucky.

10,000 WATTS
Day & Night

Period of Unrest Seen for Radio As House Votes For FCC Inquiry

Washington, Jan. 19. The broadcasting industry, as well as the Federal Communications Commission, is apparently in for one of the most tumultuous periods, politically speaking, of its history. Acting on a motion of Representative Eugene Cox, of Georgia, bitter for the administration, the House today (Tuesday) passed a resolution ordering an investigation of the FCC. Cox, in arguing for the probe from the floor, characterized James L. Fy, commission chairman, with whom Cox has frequently tangled, as being "the worst bureaucrat." Another speaker for the resolution was Representative Hamilton Fish, another implacable Administration enemy.

What makes the outlook for the industry itself, particularly the networks, one of much turmoil is that

the committee appointed to do the FCC investigation includes congressmen who have in past years excoriated the vets from the House floor. An outstanding case in point is Representative Wiggleworth, Republican, from Massachusetts. Committee also consists of Cox, Hart, Magnuson, Democrats, and Miller, Republican, of Missouri. The inquiry will start in several weeks, with the committee meanwhile assembling its material.

Before the resolution was approved, Representative Sparkman, of Alabama, proposed extending the investigation to include what he called "the basic issues" of radio broadcasting.

"Radio broadcasting vitally affects the public," Sparkman declared. "If

there is to be an investigation, we want one which will get into the basic issues in this most important field. I have no objection to the Cox resolution except that it is too limited. We want to know what the commission is doing. But more important than that, we want to know about the industry and an industry in which a few networks dominating the basic field make inordinate profits and in which the small independent stations in our rural sections are being forced to the wall."

"In 1941, for example, the return on net investment after taxes was about 80% for the National Broadcasting Co. and for the Columbia Broadcasting System. While this was going on, 200 or 300 smaller stations lost money and they are still losing money."

Art Miller With CBS

Arthur Miller, former fan mag editor, joined the CBS publicity staff, in the magazine division.

He was honorably discharged recently from the Army Air Force.

Demand for 'Command Performance' May Put DX'er on Domestic Airlines

Remoting WMC Show

Milo Boulton and Woody Herman's band originate their portion of "What's Your War Job?" the War Manpower Commission show on the Blue, from Chicago tonight (Wednesday). Larry Hammond, WMC radio director and supervisor of the series, goes to Bridgeport to do the remote interview with a war worker. Herman's band is currently playing a date in Chicago.

Next Wednesday's (127) broadcast in series will be from Detroit and the following week from Cleveland. Hammond is not going out for those shows, so Boulton will be the interviewers as well as the main part. He will double as m.c. of "We, the People" Sunday nights on CBS for Gulf.

Washington, Jan. 19. Comments in letters from overseas stirring up household interest, may put Hollywood's unique contribution to entertainment of Americans in remote areas on the domestic air. Discussions are in progress about airing "Command Performance" for home listeners.

The platted, short-wave show—which is believed to have perhaps the biggest regular audience of any U. S. program and certainly reaches the most remote listening post—feature—now goes out from transmitters in numerous foreign countries as well as U. S. DX plans. The British Broadcasting System and the Australian stations turntable the discs from abroad. Army and planes, while a half-dozen African outlets supplement the shortwave service from both England and North America.

Conversations about making the recordings available to household stations were initiated by Lieut. Col. Ed Kirby, director of War Department broadcasting, after receipt of growing stream of letters inquiring where the feature can be found on the dial. Kids, for example, they'd like to hear the entertainment their daddies wrote home about from overseas. Word of mouth descriptions by returning men in uniform have stimulated curiosity of adults.

"National demand for this show is amazing," according to Kirby. "While we still feel our chief obligation and the entertainers' motivating desire is to please our forces deprived of regular U. S. programs, we are sympathetic to the requests of domestic listeners. So, something may be worked out, though it is certain the character of the show won't be changed."

If released in the country, the platters probably will be made available only after U. S. shortwave service has resumed each week's disc to the outposts.

WRIGHT UPPED TO NBC EASTERN PROGRAM MGR.

Wynn Wright, whom C. L. Mesner, NBC program head, brought to New York from Chicago last August, has been moved up to eastern division program manager.

Wright's previous title, eastern division programming manager, has been conferred on Lester O'Keefe, the latter having been his assistant.

Butter Substitute Detours To Radio for Ballyhoos

Because of the progressive butter shortage, the John F. Jelke Co. makers of oleomargarine, has revised its late winter and spring advertising plan. It had mapped out a campaign limited to car cards and billboards, but the new setup calls for extensive use of women's participation programs.

The Young & Rubicam agency is scouting for availabilities.

Renew Tinney

Philadelphia, Jan. 19. Cal Tinney has been renewed for 32 additional weeks by Buick Cigar. Deal was handled by Key & Elington, agency. The gambler will continue to have free editorial range, it was announced.

Tinney has been under fire from the Army and other groups because of caustic comment about military matters.

Capt. Thompson's Tour
Hollywood, Jan. 19. Capt. Joseph Thompson, of the radio branch of Army public relations, was here last week on a cross-country trip for Mutual network show, "Pass in Review." He also recently handled a 15-minute show from Des Moines for the WAAC and a pickup from Indio, Cal., for "The Army Hour."

He was promoted last month from a lieutenant.

HAVE YOU HEARD
BETTY RANN?



MORNING MERCHANDISE-ABLE AREA*

This is a market of 2,471,713 radio homes. The people who live here buy more drug and grocery products than are sold in the five boroughs of New York and the city of Chicago combined. A constantly increasing number of advertisers have found the morning audience a profitable field for exploitation over WLW, the dominant radio station in the area.

WLW

The Nation's Most Merchandise-able Nation

Division of THE CROSBY CORPORATION



*This area does not include the limits of WLW coverage, which extends to the entire Eastern United States. It includes the New York City area, the Philadelphia area, the Washington area, the Baltimore area, the Atlanta area, and the Charlotte area.

Inside Stuff—Radio

19 Time-Change Bills Upset Ohio Stations

Columbia's promotion department is taking evasive action in piecemeal, at NBC's latest published study on listener preference for local radio stations. So far Paul Hollister, CBS promotion chief, is limiting the distribution of the report to the network's stations. They're to be included in the portfolios that the CBS salesmen carry in their rounds of the advertising agencies. Intent on refuting the picture of superiority contained in the NBC study, Hollister proposes to take city by city and show that the comparisons aren't what NBC claims them to be. His refutations so far, as furnished CBS salesmen, cover New York, Philadelphia and Chicago. One of the Hollister contributions describes the popular method used by NBC for the study as a "throwback to an old Columbia technique" and one which Columbia threw away five years ago.

Joe Besser, who scored a comely walk Sunday night (17) on the Jack Benny program from New York, almost missed the show because of a knee fight. It was his first time on the air and Besser, currently playing a comely spot in the legit "Sons of Fun," at the New York City, was so nervous he tried to get out of the broadcast by claiming illness. However, Besser insisted he go through with it and he and others of the radio got out considerable put Besser off the program at the time.

Besser didn't know he was to be on the show until the night before. But a Besser caught the comic in "Sons of Fun" (12) and decided to write him into the script without consulting anyone.

Although "Don Winslow of the Navy" has gone off the air, Paul Luther, announcer and one of the lead actors on the show, gets paid for an additional 12 weeks by Transamerican, package producer of the serial. At the last option period, Transamerican wanted to make certain arrangements regarding the AFSA rules, so asked Luther to sign a contract for 12 weeks for "Winslow." When General Foods, through Beaton & Bowles, dropped the show after only 13 weeks, Transamerican was left with Luther's contract for the extra cycle.

Jack Benny is proving his serious intent to bring to servicemen the best possible entertainment. Comedian has been playing army camps and naval bases in the east each Monday and Tuesday, saving the balance of the week for the preparation of his radio show. He is traveling his usual radio show (Matt Livingston, George Jessel, Dan Wilson, Rochester, Abe Lyman's orch, Rose Blaine) to nearby training stations and for an added feature he has Danny Kaye, star of "Let's Face It," whose show idles Mondays.

An interesting sequel to the acquisition of "Information, Please" by Heinz is the fact that several days after the deal was closed the Office of Price Administration issued an order which made it mandatory for that virtual czar to cut its production by 50%. Heinz's contract for the program is for 44 weeks, with an interim of eight weeks allowed for a summer layoff. "Info" is slated to take up for 11:20 on NBC Feb. 15.

The death of records is proving a bone to vocalists who were lucky enough to complete a series for syndicate producers before the American Federation of Musicians' ban on records went into effect. In the hinterlands, where such transcriptions enable local stations to compete with network programs, the e.t.s. are building audience interest that should prove important if and when these vocalists hit the networks.

George Crandall, CBS press head, who was recently denied by John McKay, NBC publicity chief, will return the compliment at a luncheon for both his publicity competitor and radio press. Larry Leshner, CBS correspondent recently returned from Moscow, will make an off-the-record spiel about the USSR at the luncheon, date not set.

The American Tobacco Co.'s contract with WNEW has an understudy clause requiring the appearance of Maurice Hart, staff announcer, in the event Martin Block is unable to do his Make Believe Ballroom program. Hart is one of the staffers who Ban in when Block is unable to do his show. This is probably the first time that an advertiser provided for an understudy announcer in signing for time and talent.

HAVE YOU HEARD
BETTY RINN?
Schrier New Blue P. A. George Schrier, ex-sports editor of the Jersey City Observer, joined the Blue Network press department. He is replacing John McGuire, who resigned to join the overseas branch of the Office of War Information.

The Guiding

It is interesting that the station's staff of newscasters and announcers in these parts to come up in that capacity.

William Hitch, who years back made a name for himself in the entertainment field and was head of the WCCO Artists Bureau for 10 years until last January, when he was appointed to his present post.

He would's Talk
Buffalo, Jan. 19.
Mrs. Kay Terry Brown has been granted an annulment in Supreme court here of her 1941 marriage to Roger Brown, announcer with Buffalo Broadcasting Corp. Mrs. Brown represented to the court that her husband failed to tell her of his former marriage and divorce in Ohio in 1940. Custody of an infant girl and \$10 per week was awarded to the wife.

Managers of Cleveland's radio stations WTAQ, WCAR and WKCE, as well as all Ohio broadcasters, are viewing with alarm the 19 bills introduced during the past week in the state legislature to change Ohio's time from Eastern Standard Time to Central Standard Time.

Shift in time, advocated by many pressure groups, would instantly up-set radio programs here. The managers also pointed out that Cleveland and Ohio activities are timed to the Eastern season business day and neither to that of the west.

Asiation to change time came during early morning darkness and traffic accidents showed increase. Announcers groups also support the change.

W.A. HITTENMARK BACK AS COMMERCIAL EMCEE

Washington, Jan. 19.
Only Army-uniformed radio m.c. able to do regular commercial microphone appearances—W.A. Hittenmark was one of the strongest nationally-developed drawing cards for WBC (WBZ) here. He entered the air in September, 1940, and Army blessing of his air stint was promptly changed to his efforts to lead programs of direct appeal to boys in camps near the capital.

The pulling of the assistant general's office under which Hittenmark stayed on the air nearly two years after putting on khaki had not been repeated, so he received the nod upon his return to duty here at Bolling Field. Some style of show is intended, with the copy subject examination by the Army's bureau of public relations.

Interruption of activities, interrupted last spring when he went west to desert training, involved a change in loyalty. W.A. Hittenmark was one of the strongest nationally-developed drawing cards for WBC (WBZ) here. He entered the air in September, 1940, and Army blessing of his air stint was promptly changed to his efforts to lead programs of direct appeal to boys in camps near the capital.

WCCO Asst. Gen'l Mgr.

Weds Staff Organist

Minneapolis, Jan. 19.
Al Sheehan, WCCO assistant general manager, and Rex Levinson, station's staff organist for several years, have been wed. The present Mr. Sheehan is the brother-in-law of Mrs. B. M. Levinson and the ceremony took place in Washington at the home of Capt. and Mrs. C. D. Foster, Sheehan's sister and brother-in-law.

Sheehan is prominent in the entertainment field and was head of the WCCO Artists Bureau for 10 years until last January, when he was appointed to his present post.

Wm. Hitch Back in Det.

As Announcer at WWJ

Detroit, Jan. 19.
William Hitch, who years back made a name for himself in the entertainment field and was head of the WCCO Artists Bureau for 10 years until last January, when he was appointed to his present post.

He would's Talk
Buffalo, Jan. 19.
Mrs. Kay Terry Brown has been granted an annulment in Supreme court here of her 1941 marriage to Roger Brown, announcer with Buffalo Broadcasting Corp. Mrs. Brown represented to the court that her husband failed to tell her of his former marriage and divorce in Ohio in 1940. Custody of an infant girl and \$10 per week was awarded to the wife.

Brown is m.c. of the BBC program, "Billie Jean of the Air."

WOR's News-Editorial on N.Y. Traffic Violations Draws Police Dept. Answer

One More Error

Drew Pearson's program Sunday night (17) from Washington broadcast the statement by the announcer that Pearson's prediction record to date was 78% correct, 14% undetected and 12% wrong.

The figures total 102%.

WBBM, Chi, Lining Up Half-Hour CBS Show

Chicago, Jan. 19.
Stuart Davison, assistant program director CBS-WBBM, is preparing a half-hour variety show to be known as "WBBM On Parade," on which the most talented roster of the station will appear. Comedy will be emphasized on the situation rather than the person. He imported Cyril Hovis from the Coast to write the script. It is expected that two comedians are bidding on show after hearing auditions, but CBS will keep it in the air at least six weeks, to run out all kinks, before considering any others. Show will debut about the middle of February, as soon as new work time can be cleared. Davison will personally supervise and direct in addition to his regular departmental duties.

Idol's Leaving Poses 'Vic-Sadé' Script Problem

No decision has been reached by author Paul Rhymor, Procter & Gamble, or the Columbia agency as to a possible successor to Billy Idolson, who has been part of Rush in the "Vic and Sadé" serial for the Coast Guard. Rhymor may write the character out of the script for the duration, but isn't decided on what, if any, new characters to write in. As only four parts have ever been included in the script, it's a more important matter than most casting problems.

"Vic and Sadé" originates in Chicago and is heard 11:15-11:30 a.m. Mondays-Fridays on NBC and 12:45 p.m. on CBS for Cicero and Ivory fakes.

One of the first news-editorial crusades conducted by a major station was broadcast Sunday afternoon (17) by WOR, New York. It was called "Death on Wheels" and was an official statement by Dave Driscoll and John Whitmore, of the station's war services and news divisions, on traffic law violations in New York. The broadcast aroused considerable comment and drew a statement from Lewis J. Valentine, N. Y. Police Commissioner, about the traffic law enforcement record of his department in recent months.

The Driscoll-Whitmore broadcast ran 30 minutes and was condensed from six hours of recordings made over four months in the police cruiser around N. Y. streets in the WOR truck containing a portable recording unit. Incidents of the show included a Boston bus allegedly speeding 45 miles per hour on midtown Broadway, taxis passing red lights during the dimout, a Connecticut car going 30 miles an hour on Pelham parkway, and numerous instances of police in patrol cars failing to take notice of such violations. They also described their arrival at the same time as an ambulance at the scene of a hit-run accident.

According to WOR officials, the Office of Price Administration expressed objection with the broadcast, and executives of an accident indemnity company indicated they would sue the material if a safety campaign.

WKBB Still on Air

Dubuque, Ia., Jan. 18.
Although Walter Kline, local manufacturer, who also has operated WKBB, announced over the air on December that he would close down the station on Jan. 1. In order to devote his entire attention to his business, Kline has decided to shut down the station. The station is still on the air and probably will continue so until December, when he would close down the station. Matter is now being settled in Washington.

CS PARADE MEETING FOR FEB. 23

RADIO IN WARTIME gives you a 200-page answer to this question: The most authoritative book about the wartime use of radio in the United States, it will show you how to make the most of the radio as a tool for the war effort. Written by Sherman H. Dryer, Director of Radio Production for the United States War Relocation Authority, it is a new, exciting, and essential book for all who are interested in radio.

"The best book on radio I have ever read... Ought to be read by everyone who has access to a microphone or who owns a radio set."
—Samuel Gratton, New York Post.

"A fine, critical discussion."
—The Springfield News.

"Lays constructive, irrefutable and above all, sound basis for radio in wartime."
—Saturday Review of Literature.

"An arresting book."
—New York World-Telegram.

"Dryer states what you want bluntly, fortifying them with abundant evidence."
—The Pittsburgh Press.

"Turns most new light on the subject."
—The New York Times.

"A provocative book."
—Variety.

In addition to its critical analysis, this book gives new facts about the short-wave war between the belligerent nations, estimates of the effectiveness of wartime programs, suggests fundamental points of view, and shows how to make the most of the radio and exploits the skills and techniques most useful in radio writing, producing and directing.

With specially written commentaries by Norman Corwin, Arch Bunker, Harold B. Lasser, Max Fennell, Bob Landry, Harold Schindler, Edward Bernays.

Get this important new book today!

Greenberg: Publisher
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Send me RADIO IN WARTIME. I enclose \$3.00.
Name _____
Address _____
City _____ State _____

RADIO
IN WARTIME

Senate Pondering Petrillo Probe

Theatres Should Have Musicians
Petrillo told the committee he thought that theatres which charge 50 cents to \$1.25 for admission "can certainly afford to have musicians."

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Ellington's Carnegie Concert Already SRO, marks 20th Anni as Maestro

Carnegie Hall, N. Y., is virtually sold out for Duke Ellington's concert there this Saturday (23). The "War Relief" for which benefit the program is being conducted, claims that the only saleable seats are the evening will be sitting room in the balconies and possibly seats onstage, which has been done before.

Ellington's date at Carnegie, which is, incidentally, his first appearance since the war, was his last of his debut as a bandleader. Beginning in Washington as a solo pianist in small clubs, Ellington's first attempt at an orchestra was with a small combination of four musicians and himself. This was gradually enlarged as he progressed and from a date at the Kentucky Club he jumped into the original Cotton Club in Harlem.

C. C. Spotted brought him into big money and from then on he has been a major name in the music biz, as a bandleader, composer and arranger. He and his band made the topmost concert tours, one in 1933 and another in 1939, getting out shortly before Hitler invaded Poland.

It is said that Ellington has written over 600 melodies, many of which have become national hits. His last hit tune was "I Got It Bad, and That Ain't Good," last year. Maestro N. Y. has written for the Carnegie affair a folk anthem for orchestra of the history of the Negro people, "America to the People." It's titled "Black, Brown and Beige."

Ellington Widely Copied
The distinctive style that Ellington's composing and arranging have given his band has been widely copied, entirely or in part, by many of the newer bandleaders. His outfit also has produced soundtracks for the Negro musicians ever in come to light, among them Countie White, trumpeter, who left to join Benny Goodman, and now leads a band of his own; Rex Stewart, alto sax, and trumpeter, who left Duke No. 1 alto saxist, and a host of others. It was when Williams left the band that Duke Ellington's name came "When Countie Left the Duke."
Ellington's band was accorded its most brilliantly worded notices recently in *Gluegun* Panunzio's new book, "The Real Jazz: French jazz devalued and critic labelled it an exceptional creation in the history of jazz," the most marvelous jazz has known.

SAY 'BEER BARREL' NOT LICENSED FOR 'SERVE'

Shapiro, Bernstein & Co. has notified United Artists that it proposes to bring an injunction action against the exhibition of the picture "We Serve" unless a proper license is obtained for the use of the song, "Beer Barrel Polka," in the British-made picture. The publishers of the song, which has been granted the producer, Noel Coward, was for an entirely different picture and for an entirely different use.
According to S-B, the license on "Beer Barrel" had been granted for a picture tagged as "Two Cities" and for the use of the number in an air-raid shelter scene. The picture number is sung by the survivors of a bombed destroyer while clinging to a raft and awaiting rescue.

New Haven Arena Back To Band-Vaude Feb. 14

New Haven, Conn., Arena, which has not had Sunday band-vaude shows since the outset of the hockey season, returns to that type of entertainment on Feb. 14 with Charlie Spivak's orchestra. Spivak Evans is booking.

Spivak is now at the Pennsylvania hotel, N. Y., where Jimmy Dorsey replaces Feb. 8.

McGee With NBC

Johnny McGee, who broke up his band upon completion of a run at Arcadia Ballroom, N. Y., Thursday (14) night, is not joining any band as a sideman. He has aligned himself with NBC for radio work exclusively.
Muggsy Spanier orchestra replaced McGee at the Arcadia.

Zazy Elman Evidently Can Pick His Camp Band

Los Angeles, Jan. 18.
With Zazy Elman, of Tommy Dorsey's orchestra, wearing string ties, the top trumpeter is getting offers from service bands all over the country, including the U. S. Marine outfit.

It's all to no avail, however, as Elman, putting up his horn in the duration and taking his soldering straight as a buck private.

USO MAY BUY 8 MEDIUM BANDS

Plans for the USO's use of medium-priced orchestras in band-vaude units destined for service camps have been broadened to band bookers at a specially-called meeting at the USO Monday (18). These would involve the initial use of about eight orchestras for tours of the USO's Red and White circuits.

Another item taken up by the USO was the problem of the USO's allowance for transportation to bands making side trips which would be to play camps. This formerly was \$30 a mile, but since transportation by car has virtually been eliminated, and movement by bus is not entirely, the USO has raised the rate to full railroad rates.
The USO officials asked that the plan allowed for transportation to bands making side trips which would be to play camps. This formerly was \$30 a mile, but since transportation by car has virtually been eliminated, and movement by bus is not entirely, the USO has raised the rate to full railroad rates.

Other plans were mulled for the approaching summer, but none have reached any concrete stage.

Oxley, Evans at Odds Over \$60 Commissions

Harold Oxley, manager of Jimmie Lunceford's band, and Jimmy Evans, band booker, are facing a fight over the American Federation of Musicians' over \$60 commissions Evans claims is due him. Oxley claims that Evans, who bought Lunceford for Nov. 20 at the Arena, Trenton, N. J., and Dec. 13 County Center, Plain Plains, N. J., was the promoter of the dates as well as the booker, and that Evans, as agent's commission (AFM law forbids booking and promoting simultaneously).

Only broadcasts from theatres have claims, he says. Evans says other parties (two dates lost bookers approximately \$1,800, incidentally) want his usual 10 per cent. paid Lunceford \$2,000 for both showings and deducted \$60 from the weekly check, which Evans refused to turn him then filed a complaint with the union steering Evans was the promoter of the affairs.

Frank Andria's Argentinians have lost their commercial on KDKA, Pittsburgh, but, doing a sustaining service over same station from their Pitt location, Seventh Avenue hotel.

Victory Tax Raises Squawks From Leaders, Claiming Unfair Deductions

Some bandleaders have begun to feel badly about the methods of computing and deducting Victory taxes. No recognition is being given a band's innumerable expenses, except where a certain percentage of the 5% cuts are made. For example, if a band is paid \$6,000 for a show by a theatre, but only for the musicians total \$2,000, the theatre deducts 5% of the remaining \$4,000, leaving \$12, as the leader's tax.
Leaders say that's unfair. They point out that out of the \$6,000 they have to pay commissions, manager's salary, arrangers, and so on. They say that the theatre, which leaves them with considerably less than actually received, is the one who should pay the tax. The Internal Revenue Department has ordered an end to deductions made, and the theatre is now expected to have an alternative. At the end of the year a leader still be able to deduct his share after making up as income tax report.

Since the Victory tax rate and

Record Shortage Growing More Acute; Mfrs. Seek Oldies for Shellac Salvage

Two More Glen Gray Stockholders Leaving

Billy Rauch, trombone, and Kenny Sargent, sax-winger, two of the original stockholders of Glen Gray's Casa Loma orchestra are both leaving the band next month. Neither has any definite plans.

Joe Hall, pianist, and Grady Watts, trumpeter, preceded Rauch and Sargent out of the band recently. They were the first members of the corporation to leave in years. Last pair to go leave Gray Pat Davis, Clarence Hutchenberger, Lee-White, Stanley Dennis and Ray Paccini as only remaining members of the original outfit.

Propose Tax On Jukeboxes in N.Y.

Albany, Jan. 19.
A bill imposing a tax on the operation and use of jukeboxes for the purpose of raising money for unemployment relief, and licensing operation of such machines, has been introduced in the Legislature by Senator Edward J. Coughlin, of New York.
The definition of "juke machines" includes phonographs played by depositing a coin, "or other coin operated machine or device which returns entertainment, or some service or article of value." The graduated scale, of \$1 to \$100 a year for each machine, depending upon the amount of coin or facsimile thereof would be levied. The tax would be for machines where the coin is more than ten cents. The license for operators would be \$10 annually.

BUSES SOLVE DANCE SPOT'S B.O. PROBLEM

Auburndale, Mass., Jan. 19.
Packed buses 13 regularly scheduled trips are transporting Trotter Ballroom's steady patronage to the Manager Road and the town. Last weekend's trade was double that of a week ago, when the graduates had to wait for a car to come through on pleasure car driving.

Last week, when Gilt booked two local bands at short notice, he advertised merely that he is conducting a "Party at the Club on Friday and Saturday only, without any mention of the name of the band. He feels that he has proved what bandmen have always suspected, that as far as this spot is concerned, the band is not the main draw.

Using a different local band each night, and paid at the boxoffice on Friday and 1,000 on Saturday.

New record situation is becoming acute in some coin machine distributors quarters. Many who were loaded with records in the months ago are now beginning to see the color of their shelves. Most of these distributors are able to buy new records they can lay their hands on as a result many labels machine operators are able to buy new records into boxes.

RCA-Victor last week asked record stores to hold their records for a "pay up" as soon as possible the amounts of scrap records they've sold and try to maintain a bank of such material. This means that some wholesalers and retail dealers were nagging behind their quotas of old and broken players, in return for which they are able to buy new recordings at the rate of three new to one old. Manufacturers must down obsolete discs and thus salvage shellac.

This source of shellac is the only one that can be used for anything recently to continue production. Some may still have small amounts of shellac, but they can't buy much since the WPB hasn't allotted any for January and ascertained will be needed for an indefinite period. Last shipment doled out was in December—5% of the amount each dealer had ordered for the year. Victor pays 2c for each 10-inch solid disc, 3c for solid 12-in.; 1c for 10-inch 78s, and 1c for 12-inch 78s laminated, and 4c pound for broken discs.

SPIVAK DROPS COL FOR VICTOR

Charlie Spivak's orchestra shifts its recording affiliation from Columbia Records to RCA-Victor as of Feb. 1, but, of course, won't begin actual work for the latter until the present recording controversy is ironed out. Spivak's contract with Columbia, a usual term agreement with options, and its said to cost around \$600 to \$800 per side guarantee against royalties.
Spivak's recent split into a top and bottom orchestra has made a deal of recordings he made for Columbia. His recent "White Christmas" was one of the best of his career. Heaviest seller. His reason for shifting to Victor is probably that at Columbia he was on the same level with Harry James, who, like Spivak, is a trumpet-playing maestro.

OVERSTEIN QUILTS 802, DENIES LINK WITH CLASSIC

El Overstein, head of Classic Records, has resigned from membership in N. Y. local 802 of the American Federation of M. "Name Move," according to Overstein, has no connection with 802's recent investigation into the affairs of the union. He is to determine if Overstein's outfit has been recording in violation of the AFM's rules.

Overstein mailed 802 his letter of resignation Wednesday (13) after failing to get an answer to a letter he had written at some future time. He says that his reasons for quitting are that he has no interest in mind that demands he have to do with players and is only vaguely connected with the recording field. He went to Washington Saturday for talks regarding his new project. It will not necessarily leaving his Classic post.

Move 'Satchmo' to Rock. Due to Driving Ban

Rocheater, N. Y., Jan. 19.
City band dances in Sports Arena to avoid a driving ban, hard-pressed by the pleasure driving ban, caused by the fact that the city has a driving ban on the new, this is regarded as a test for the new rule, designed to "cut down on a transportation standpoint."
If this should pass, however, it will mean end of many bands here until transport problem clears up.

Benny Goodman

Fred Martin

Lionel Armstrong

Jimmie Lunceford

Kay Kyser

Art McIntyre

Count Basie

Jimmy Dorsey

Chico Marx

Cole Porter

Lena Horne

Pat Calloway

Noble Sissle

Our Sincere Good Wishes
to
DUKE ELLINGTON
in recognition of his outstanding
contribution to Music,
on the occasion

Buckwold Spring

Jean Garbar

of
National Ellington Week
(January 17-23, 1943)

Duke Ellington

Billie Robinson

Jack Robinson

Carmen Ballou

Earl Kinsie Cane-Whitman

Art & Len Cohen

Irving Fine Milk

Jimmy Contratto

Leonard Feather

Daniel James

Nat Hatt

Inside Stuff—Orchestras

Sonny Kays, his entire band and administrative personnel, were inoculated against smallpox last week while playing the Barrie theatre, Philadelphia. There is an epidemic of that disease in that area. Ironically, after being needed for Philadelphia, Martin heard, saskit with the band, came down with measles and was forced out of the outfit. Marie Sachs, N. Y., head of Columbia Records, who lives in Philadelphia, also was inoculated during a trip home.

Another bandleader, who has lately acquired a national name, came down with the measles two weeks ago in the midst of a one-night tour through the middle west. Realizing that if he went to a doctor he would be quarantined, hence unable to complete commitments, he just continued his tour without treatment, often running a high fever while on the stand. Last week the attack began to ease off and he is now back to normal.

Whether a U. S. Navy orchestra will play at the premiere of "Hitler's Children" in Washington has been a question since the Capitol of the American Federation of Musicians. Hardie Meakin, of the Local 181 for a ruling and matter was referred to the International. Single performance, at \$1.00 a seat, is for the United Nations.

Both the War and Navy departments are regularly ignoring the National Defense Act of 1918, which prohibits servicemen from competing with civilian artists. More than a dozen specific violations of this statute have been listed in the Washington area and brief is being prepared for presentation to the Military Affairs and Naval committees of the House, condemning this law evasion.

Sonny Dunham doing fine at New Yorker, N. Y., orch comprising eight brass, five reeds and four rhythm, including two gal singers, with the maestro performing both on trumpet and trombone. Dunham followed Benny Goodman in. The crack Don Arden ice show remains, with Bob Russell, an excellent dancer, and featuring youthful Adele Inge, Ronny Roberts, Biscell & Farley, George Baryas and the sextet (Grace May, Lynn Clare, Helen Dutcher, Lucy DeLong, Janice Hamilton, Florence Walters). Also featured are John Booth, Jr., excellent costuming, executed by Miss Berthe, and a skillful musical production by Harry Brent. The "Nights Over Shanghai," "Persian Market" and other clever costuming and staging make for a flashy ice revue, zinged by Dunham's dansapation.

"Shep Fields' orchestra found one of those 'one in a million' dates last week in view of the current transportation situation. His band was booked to play a fireman's dance at Southbridge, Mass., Town Hall Friday (15). In midway between Worcester and Boston and tough to get to, but he and his entire outfit were picked up at a Worcester hotel, driven to dinner at a country club, driven to the dance where they ate and drank for free and mingled with the customers between sets, then were driven back to the hotel.

Because most of the patrons were from the American Optical Co., which runs two shifts, Fields' band gave a concert in the early evening for one shift, and a dance later for another.

Andy Perry's Empire Ballroom, Allentown, Pa., is in one of the most unbalanced positions of any one-night spot in the east, what with the ban on pleasure driving. Perry's spot is on the outskirts of Allentown, and a trolley line which connects that town with Bethlehem and Easton passes his door.

He played Tommy Tucker's orchestra Jan. 9 a few days after the blackout of unessential motoring and drew approximately 1,100 people—all of whom arrived by trolley. There wasn't one pleasure car in the parking lot. That draw isn't great for the spot in normal times but under the conditions it was rated far beyond expectations.

Frank Dailey has arranged a preview-night for his new Town Hall, Newark, N. J., operation, for the press and theatrical people. He has bought Mitchell Ayres' orchestra for Feb. 4 and begins regular operation the following night with Jimmy Dorsey's orchestra. Dorsey is booked for three days. He succeeds Charlie Spivak at the Pennsylvania hotel, N. Y., Feb. 8.

Dailey closed his Meadowbrook, Cedar Grove, N. J., two weeks ago, immediately following the halting of all pleasure driving in the east. His new Town Hall is in the Mosque theatre, Newark, and is said to have a capacity of 1,800.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to "Variety." Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parentheses indicate the number of weeks each song has been in the listings and respective publishers.)

1. There Are Such Things (8) (Yankee)..... Tommy Dorsey..... Victor
2. I Had Craziest Dream (7) (BVC)..... Harry James..... Columbia
3. Why Don't You Fall Love (10) (Harms)..... Tony Martin..... Decca
4. Mr. Five by Five (12) (Leeds)..... Connie Borell..... Decca
5. Moonlight Becomes You (4) (Famous)..... Dick Jurgens..... Okeh
6. Nearly Beloved (9) (Chappell)..... Andrews Sisters..... Decca
7. White Christmas (14) (Berlin)..... Freddie Slack..... Capitol
8. When Lights Go On (13) (CLP)..... Bing Crosby..... Decca
9. Brazil (1) (Southern)..... Alvin Karp..... Victor
10. Manhattan Serenade (11) (Robbins)..... Jimmy Dorsey..... Decca

OTHER FAVORITES

(These records are directly below first 10 in popularity. Times with number of weeks in parentheses are fading, others gaining.)

- Daybreak (11) (Feist)..... Jimmy Dorsey..... Decca
 I Heard That Song Before (Mayfair)..... Harry James..... Columbia
 Touch Texas (Southern)..... Freddy Martin..... Victor
 Can't Get Out This Mood (Southern)..... Kay Kyser..... Columbia
 There'll Never Be Another You (Miller)..... Freddy Martin..... Victor
 Why Don't You Do Right (Mayfair)..... Sonny Kays..... Victor
 So Nice Come Home To (Chappell)..... Benny Goodman..... Columbia
 Here Comes Navy (Shapiro)..... Dinah Shore..... Victor
 Star Spangled Banner Waving (Miller)..... Dick Jurgens..... Okeh
 If I Cared Little Less (Feist)..... Andrews Sisters..... Decca
 For Me, My Gal (Mills)..... Elton Britt..... Bluebird
 Inkspots..... Decca
 Judy Garland..... Decca
 Guy Lombardo..... Decca

MARTIN GETS HARRIS BAND SPOT AT COL

Hollywood, Jan. 19. Freddy Martin orch takes over spot originally assigned to Phil Harris-musicians in "What's Buzzin' Cousin?" (Col.). Harris crew into Merchant Marine.

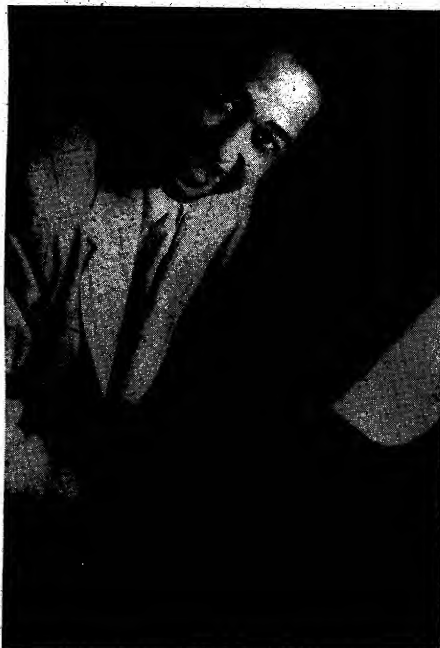
In addition to leading his band, Martin will make his screen debut as a straight actor, opposite Ann Miller. Deal for Martin band calls for \$8,000 weekly.

Count Basie orchestra won popularity poll in Los Angeles Daily News, followed by Gene Krupa and Harry James.

Goodman, Sinatra Harmony Upset By Fan Mag's Popularity Awards

Backstage at the Paramount theatre, N. Y., was in a tumult last week with a battle of the trophies. Benny Goodman and Frank Sinatra were both division winners in a popularity poll conducted by a band fan mag, and Bob Weiman, Par managing director, got Madeleine, a trophy and horned in on the affair. As a result of that, there was some backstage Friday night (15). How- bad feeling, Jess Stacy, Goodman's em- Goodman or his manager, pianist, also received a citation Harry Weinstein, refused to allow from one of the mags.

Sinatra's trophy to be awarded simultaneously. Singer's ceremonies were postponed to a later date. Early last week only one mag was able to make an award to Goodman via popularity poll conducted by a band fan mag, and Bob Weiman, Par managing director, got Madeleine, a trophy and horned in on the affair. As a result of that, there was some backstage Friday night (15). How- bad feeling, Jess Stacy, Goodman's em- Goodman or his manager, pianist, also received a citation Harry Weinstein, refused to allow from one of the mags.



AN unknown youngster came to New York twenty years ago to write a new chapter in music. His name was Ellington.

During the past two decades, he has received from an appreciative public every accolade that can be accorded a great composer and musician. He has added dignity and stature to the world's popular music.

His concert at Carnegie Hall this Saturday evening will be a fitting climax to twenty years of brilliant achievement . . .

. . . and will mark the beginning of a new development in the career of a great creative artist.

WILLIAM MORRIS AGENCY, INC.

Herman Fine \$50,000 Tops Chi, Cugat Hot 27 1/2 G, D.C., Calloway 31 G, Philly

(Estimates for This Week)

Bob Allen, Chicago (Oriental); 3,200; 35-55-45-91-10) - With Seven Miles Alcatraz (RKO) and vaude. Trim \$19,000, with plenty of help from screen and surrounding stage show.

Henry Busch, Cleveland (Palace); 3,700; 40-60-70-10) - Plus "Thunder Bird" (20th), others, on stage. Doing well in quiet stanza, \$10,000.

Cab Calloway, Philadelphia (Rialto); 2,700; 35-45-57-97-12) - Band gets lion's share of credit for amah \$21,000, "Himes Weapon" (U) being rated minor draw.

Naxos Cugat, Washington (Capitol); 3,434; 28-39-44-88) - With "Life Begins at 8:30" (20th), not \$27,500 being considered strong favor here.

Jimmy Dorsey, New York (Strand); 2,340; 35-55-75-95-91-10) - With "Yankee Doodle Dandy" (WB) (4th wk.). Continues strong at \$27,500.

Dorsey drops out of show tomorrow night (Thursday), with Sammy Kaye replacing him for fifth week of film.

Benny Goodman, New York (Paramount); 3,004; 35-55-65-95-91-10) - With Frank Sinatra, others, on stage. "Star Spangled Banner" (Paramount). Third week ended last night (Wednesday), took \$26,000. Goodman is un-

able to stay longer than fourth week, starting only Wednesday.

Woody Herman, Chicago (Chicago); 4,000; 35-55-75-10) - With "Married With a U.A." Fine \$50,000, with considerable draw due to Herman, popular here.

Les Hite, Los Angeles (Orpheum); 3,000; 35-44-55-65) - With "Hidden Hand" (WB). Boogie woogie crew accounting for only part of mild \$15,000. Hite's Waters is big help.

Art Jarrett, Newark (Adams); 1,950; 25-40-55-75-95) - With "Old Hired Hand" (Rep) plus vaude. Week \$11,300.

Sammy Kaye, Pittsburgh (Stanley); 2,800; 30-45-55-65) - With "Married With a U.A." Swing-vaude maestro to go, here consistently and, with a better picture than usual here, week \$23,500 is likely.

Gene Krupa, San Francisco (Golden Gate); 2,555; 44-55-75) - With "Seven Miles From Alcatraz" (RKO). Great \$50,000, with band a big aid.

Frankie Masters, Buffalo (Buffalo); 3,500; 35-55) - With vaude and "Life Begins at 8:30" (20th). Strong stage layout helping to bumper \$20,000.

Ray Hahn, New York (State); 4,400; 35-55-75-95-91-10) - With Benny Fields, others, on stage and "Road

Empire, on Trolley Line, Gets 51,100 With Tommy Tucker

(Estimates)

Del Brucette (Totem Pole B, Auburndale, Mass., Jan. 18). Local outfit has played here before; this time drew 800 at \$145 couple for good \$50 considering 90; arrived by bus. It doubled previous Friday. Next night Saturday (18) Vic Roy, another local group, played to 1,000 at same prices; good.

Shel Fields-Tony Brown (Raymore-Playmore B, Boston, Jan. 16). Fields, established here, and local Brown combined to establish big 2,500 attendance at 85c-75c for extra-strong \$1,920.

Hal McIntyre (Ritz B, Bridgeport, Jan. 17). McIntyre played to 1,113 dancers at \$1.20; exceptional in view of conditions. Band well received.

Will Osborne (Shubert T, New Haven, Conn., Jan. 17). Osborne's first date here in 11 years, with vaude, brought estimated 3,600 at 75c top; fair enough.

Tommy Tucker (Empire B, Allentown, Pa., Jan. 9). Tucker did extremely well here in view of fact virtually entire attendance arrived by trolley; approximately 1,100 admissions at \$1.10.

Morocco (Par) (2d run). Considering that Morocco went seven weeks at nearly Par first-run, securing \$23,000 is credited to stage bill.

Bands at Hotel B.O.'s

(Presented herewith, as a weekly tabulation, is the estimate cover charge business being done by name bands in various New York hotels, dinner business (7-10 p.m.) not rated. Figures after name of hotel give room of daily and cover charge. Larger amount designates weekend and Holiday parties. This compilation is based on the period from Monday-Saturday.)

Band	Hotel	Weeks	Total
Ray and Brucette	Biltmore	300; \$1-1.50	21,850
Vaughn Monroe	Commodore	300; \$1-1.50	19,000
La Monte	Hotel	150; \$1-1.50	19,000
La Monte	Hotel	150; \$1-1.50	19,000
La Monte	Hotel	150; \$1-1.50	19,000
La Monte	Hotel	150; \$1-1.50	19,000
La Monte	Hotel	150; \$1-1.50	19,000
La Monte	Hotel	150; \$1-1.50	19,000
La Monte	Hotel	150; \$1-1.50	19,000
La Monte	Hotel	150; \$1-1.50	19,000

* Asterisks indicate a supporting floor show, although the band is the major draw. 12 days.

Chicago

Joe Reichenman (Empire Room, Palmer House; 600; \$3-\$4.50 min.). Billboard and band keeping fine pace; 4,100 diners last week.

Art Kessel (Walnut Room, Bismarck hotel; 300; \$1.50-\$2.50 min.). Still coming in satisfactory numbers; 2,000 last stanza.

Bill Bandish (Mayfair Room, Blackhawk hotel; 350; \$2.50 min.). Morton Denny and Bandish show champagne; 2,150 last week.

Jack Wald (Panther Room, Sherman hotel; 800; \$1.25-\$2.50 min.). Wald is doing gay enough; around \$1,000 last week.

Bess Margan (Marine Room, Edgewater Beach hotel; 1,100; \$1.25 min.). Dinner traffic good on week days and big on Saturdays and Sundays. Chalked up close to 2,000 last week.

Los Angeles

Freddie Martin (Ambassador; 900; \$1-\$1.50). Rationing and daylight bar chalked up lessened Martin's business; 1,000 diners last week.

Cosy Nelson (Belmont; 1,200; 50c-1). Bounced back surprisingly, pushing count past 5,000. Getting all the downtown play.

Boston

Harold Nagel (Oval Room, Copple Plaza; 350; \$1 cover). On second week. Nagel and show headed by Ray-Nati, garnered big 1,782 covers. Dinner bill excellent.

Bill Henth (Colonial Room, Copple Plaza; 200; 50c-1). Henth opened Thursday. In three days played to 474 covers, good since he's new to this section.

Chuck Floyd (Terrace Room, Hotel Statler; 450; \$1 cover). Floyd is steady draw and on Friday-Saturday, only late nights, drew 600 covers. Big dinner trade all week.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; \$1-\$2 min.). Wheeling into 18th week Stuart has built up a host of friends. Lucille and Edna Burnett, slight-of-hand artists currently augmenting floor show. Mid-week bill sagged but session wound up with 3,800 visitors.

Minneapolis

Al Kavelin (Minnesota Terrace; 500; \$1-\$1.50). One of best liked bands to play here and held over for two weeks with new floor show, comprising Don & Sally Jenkins, Caryll Good and Leroy. Big 600 nightly average.

Philadelphia

Bill Marshall (Garden Terrace, Benjamin Franklin hotel; 500; \$1.50-\$2.50 min.). Lamb-Youm Ice Show has been renewed indefinitely. Bis continues hot with 1,922 customers chalked up for dinner, 1,460 for supper.

Walter Miller (Stratford Garden, Bellevue-Stratford hotel; 225; no cover or min.). Miller winds up long stay this week with solid bill, 1,350 registered. Jake Uhl's crew, also a Meyer Davis unit, follows.

Location Jobs, Not in Hotels

(Los Angeles)

Tommy Dorsey (Paladium B, Hollywood, third week). Those weekends are big. This stanza riding the beam to 23,000 admissions.

Horsehair Band (Case Mauna B, Culver City, third week). Now operating five nights a week. Should check in with around 3,500 stubs.

Noble Slaty (Triumph B, Southgate, fourth week). Though not well known out here, Slaty is doing OK.

Jan Garber (Casino B, Hollywood, fourth week). Garber's new swing band drawing interest, but only fair bill. Holding to 2,500 average.

Al Demaree (Cliff B, Hollywood, third week). The cover is off but won't get past 800 on the week.

(Chicago)

Joe Reese (Chez Parrot; 600; \$3-\$3.50 min.). Capacity the rule since Jan. 8. Lewis opened.

Chico Marx (Blackhawk; 500; \$1.25 min.). Business hasn't tapered off much here. About 3,500 last week.

(Minneapolis)

Fletcher Henderson (Happy Hour; 850; no cover or min.). Band has made hit here and is playing second engagement within few months. Good 650 average nightly crowds.

Band Bookings

Count Basie, Feb. 5, Motique Ballroom, Richmond, Va.; 13-15, State T, Easton, Pa.; 18-18, Colonial T, Utica, N. Y.; 19-20, week, Earle T, Philadelphia.

28-28, Ritz B, Bridgeport, Conn. Henry Busch, Jan. 28-31, Temple T, Rochester, N. Y.; Feb. 4, week, RKO T, Boston.

Del Courtney, Feb. 5, week, Oriental T, Chicago; 12, week, Riverside T, Milwaukee; 19-25, Palace T, Columbus, O.

Duke Ellington, Feb. 1-3, Plymouth T, Worcester, Mass.; Feb. 4-7, Central T, Passaic, N. J.; 12, week, Fox's T, Philadelphia; 20, Aud., Cleveland.

Chico Marx, Feb. 8, week, Riverside T, Milwaukee; 12, week, Orpheum T, Minneapolis; 19, week, Orpheum T, Omaha; March 5, week, Stanley T, Pittsburgh; 12, week, Earle T, Philadelphia; 25, week, RKO T, Boston.

Driving Bar Rushes Rockwell Back East

Tom Rockwell, head of General Amusement Corp. got back from his annual business-vacation trip to California Monday (18). Last week's stoppage of playing in the east, and its implications on so far as the band business is concerned, brought him east earlier than usual.

In Rockwell's absence Milton Kraus has wrestled with GAC's problems alone. Mike Nidor, former GAC v.p. is in the Army, a 2d lieutenant, at Edgewood Arsenal, Md.

HAVE YOU HEARD
BERRY RANNO

This Is What We're Fighting for To-day MY DREAM OF TO-MORROW

By Nat Burton, Vic Mizzy and Irving Taylor

Slowly (with expression)

In MY DREAM OF TO-MOR-RROW There's a bright sun-ny day I see
 Tom, Bill and John-ny march-ing up old Broad-way. There are an-gels
 sing-ing a hymn of joy, Church bells ring-ing as
 girl meets boy.
 In MY DREAM OF TO-MOR-ROW You are so close to
 me, In a home full of laugh-ter, In a world that is free So my
 dream comes true
 In MY dream

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MOVE IT OVER

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Hollywood

TWO GREAT SONGS

I'VE HEARD THAT SONG BEFORE

THE SONGS OF "I'VE HEARD THAT SONG BEFORE"

LYRICS BY NORMAN PANAMA MUSIC BY NORMAN PANAMA



WHY DON'T YOU DO RIGHT

GET ME SOME MONEY TOO

Recorded by BENNY GOODMAN and his Orchestra
Featuring JEGGIE STEIN COLUMBIA Records No. 3665



We take pleasure in announcing that we will soon publish the score from

SOL LESSER'S PRODUCTION

STAGE DOOR CANTEEN

AL DUBIN and JIMMY MONACO present their greatest score in years!

A UNITED ARTISTS RELEASE

EDWILL

MORRIS & COMPANY INC. * MAYFAIR MUSIC CORPORATION

1111 BROADWAY, NEW YORK

Pluggers Exonerate Mayfair on Excess Gift Charge; Volter Stung for \$75,000

Executive council of the music publishers' containment union, meeting Monday night (18), completely exonerated the Mayfair Music Co. of the charge that it had violated the fair trade provision of its agreement with the union by spending more than \$10 for individual gifts to plug sources. On the advice of counsel, the union's executive council voted to hold for further investigation a similar charge directed at Dick Volter, of Shapiro, Bernstein & Co. Volter had meanwhile filed with the N.Y. supreme court a suit for defamation of character, asking damages of \$25,000 from the union and \$50,000 from O'Connor, its president.

Volter, in his action, claimed that the service of the charges on him and the knowledge of the charges around the music trade had harmed his reputation. The union's counsel advised the executive council that under the circumstances it would be prudent to refrain from acting on the charge against Volter.

The Volter matter received an extensive airing during Monday night's (18) session of the council, with O'Connor stressing the fact that he had been actuated in the Mayfair and Volter matters by only one desire and that was respect for and enforcement of the union's code of fair trade practice. The council indicated that it would resist any attempt by publishers, through suits or any other means, to force the union to abandon the fair trade practices provisions of the agreement now in effect between the union and employer-publishers.

Chi Pluggers' Officers

Chicago, Jan. 19. At the last meeting held by the Chicago branch of the Professional Music Men, Inc., members re-elected Morton Schaefer as president, Marvin Lee, secretary-treasurer, and Lou Butler, sergeant-at-arms. Board of Governors consists of Erwin Berg, Harold Lee, Ned Miller, Al Bellen and George Pincus.

ASCAP RATINGS' REVAMP NOT YET COMPLETED

The publishers' classification committee of ASCAP has yet to complete its task of revising the entire roster of availability ratings. The committee has been meeting at the rate of twice a week so that the new ratings will be available when the Society starts paying off for the current quarter, namely, the first week of April. The new publisher system for determining performance values will be applied at the same time.

The new ratio for publisher royalty payments are 55% for performances, 30% for availability and 15% for scarcity of membership.

Tenn. Repeals Anti-ASCAP Law

Memphis, Jan. 19. Repeal of all sections of the 1937 anti-ASCAP statute of the state of Tennessee was voted by the Legislature last week, with the repeal becoming effective today (Tuesday). The bill to repeal was introduced in the Senate by floor leader J. H. Ballew, while a similar measure was introduced in the House by Assemblyman Fred S. Powell.

Tune-Dex Show

"Time for Mr. Tune-Dex" is the title of a new radio show which will debut next month. The idea is that "the hit songs of tomorrow" will be predicted by an automatic method perfected by George Goodwin. He contends hit tunes can actually be trended six weeks to two months before they become hits.

The show is being built by Abbott Kimball, N. Y. advertising agency.

Best Sheet Music Sellers

Week ending Jan. 14-15
There Are Such Things...Yankee
Lights Go On Again...CLP
Moonlight Becomes You...Jazz
Crazies Dream...BVC
Fall in Love...Harms
Me and My Gal...Shapiro
Moonlight Mood...Robbins
Star Spangled Banner...Miller
Heard Song Before...Mayfair
Rosebud of Charming...Shapiro
Army Air Corps...Fischer
Nice One Come Home...Chapell
Never Another You...Morris
Brazil...Southern
Prattie the Lord...Famous

WB Beats Robbins To Circle Catalog

Circle Music Publications, Inc. was sold last week by the brothers, Raymond Scott and Mark Warner, to the Warner Bros. music group. The financial terms of the transfer provided for a lump sum payment of \$50,000 to Warner and Scott for a year contract for Scott, guaranteeing him \$10,000 a year for the exclusive publishing rights to all his new compositions. The Circle catalog and the numbers composed during the three-year period will be included in the Advanced Music Corp. a Warner subsidiary.

The Warner-Circle deal caused much chagrin within the Metro-Robbins group. Jack Robbins, head of the latter group, was in the midst of negotiations for the Circle catalog when Herman Starr, general manager of Warner's music interests, got in touch with Scott and offered him a better proposition. Robbins was willing to make it a cash payment of \$200,000, plus a \$5,000 advance for Scott, covering anything he might write during the ensuing year.

Following the consummation of the Warner-Circle deal, it was reported that Scott would likely connect with the Decca group, in the instead of continuing to share it with the latter company and Columbia. Photograph Corp. is also a member of the Decca board of directors.

PUBS PLEDGE 100% NON-USE OF AUTOS

The move of the Music Publishers Protective Assn. to rally the plug contacting end of the business to a concerted drive of automobile during the gasoline emergency has proved practically 100% successful. Publishers readily signed the pledge cards that had been distributed among them by Walter G. Douglas, chairman of the MPFA board. Several of them expressed the thought that perhaps their action will serve as a pattern for other industries.

The card that the publishers signed reads: "I hereby pledge that we will immediately discontinue the use of automobiles in connection with our business until such time as the present gasoline and rubber emergency has ended. This pledge is made by us to aid our country's war effort and is given voluntarily notwithstanding the fact that we possess gasoline ration books. You are authorized to forward this pledge to the proper Governmental agencies."

Campbell Heads New Tune Firm on Coast

Hollywood, Jan. 19. American Academy of Music new publishing firm, has opened here with Jimmy Campbell, English songwriter-publisher, as general manager. First order of business is the handling of Monogram's "Silver Skates" score by Dave O'Brien and Roy Ingraham.

WB's War Front Sequel

Hollywood, Jan. 19. Sequel to "Coalitions" with Humphrey Bogart, Geraldine Fitzgerald and Sydney Greenstreet taking over the roles, is being lined up by Warner under the title "Brazzaville" under the title "Brazzaville". Miss Fitzgerald takes over for buried Bergman, the femme star of "Casablanca", while Bogart and Greenstreet were also partners in the latter. Filming will start late in spring, as Miss Fitzgerald has finished a Broadway stage commitment.

Inside Stuff—Music

Before Dr. Manuel Pellon returned to Cuba, the Latinophile music plug Jack Robbins tendered him a cocktail party, which was attended by the foremost Latin-American orchestra leaders, among them Frank Marín (CopaCabana), Nono Morales (Havana-Madrid), Faustino Curbelo (Stork), Amelino (Carmine), Martinique (Pro Musica), Machito (El Casino), Chiquito Serrano (El Morisco), Ramon Monello (Latin Quarter), Panchito (Versailles), Juanito Sanabria (El Chino), Don Gilberto (Versailles), Pepito (Havana Madrid). Dr. Pellon has been designated by ASCAP to seek an agreement with the Cuban music society, after which he may make a tour of South America for the purpose of obtaining similar agreements with each of the Latin-American countries.

Songwriters will find a friendly influence on the U. S. Supreme Court bench of Judge Wiley Rutledge, who the robes of an associate justice. His interest in music has been widely manifested and he is this year's judge of the winning paper on copyright law in the Nathan Burkan Memorial Competition sponsored by ASCAP. Dr. Pellon is also annually to a student of an accredited law school for the best treatise on copyright law. In his correspondence with Murray Roberts, public relations head of ASCAP, Judge Rutledge reflects a familiarity with the music business through his use of the idiom.

Re published items and other trade reports, that he was leaving the company, the composer-music publisher states, "There can be no firing Berlin, Inc., without firing Berlin, so that should answer that, so far as I'm concerned."

Irving Mills' son, Paul, U. S. Marine Corps, one of five in the service, has been asked to indite one to What Make a Marine, which is both good poetry and sentiment.

NBC, CBS, Blue, Mutual Plugs

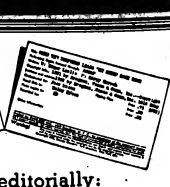
Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WFAF, WJZ, WABR and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, Jan. 11-17, from 5 p. m. to 1 a. m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
Three Dreams—"Powers Girl"	Remick	35
Bluebird Becomes You—"I'm a Fool for You"	Amigo	34
There Are Such Things	Yankee	34
You'd Be So Nice to Come Home To	Chapell	30
Boysen and the Singing Cross	Shapiro	29
I Just Kissed Your Picture Goodnight	Crawford	23
Moonlight Mood	Robbins	23
"Toss a Coin to a Cheerful Girl"	Robbins	21
Please Think of Me	Winmark	21
I Had Crazy Dream—"Springtime"	BVC	20
Moonlight Becomes You—"I'm a Fool for You"	Famous	19
Why Don't You Fall in Love With Me?	Harms	19
Yesterday's Gardening	Mayfair	19
Constantly—"Road to Morocco"	Paramount	18
"I'm Getting Tired So I Can Sleep"	Army	13
Every Night About This Time	Warner	12
When the Lights Go on at Night	CLP	12
Daddy's Letter	Berlin	11
If I Cared a Little Bit Less	Feist	11
This Is Army, Mr. Jones—"This Is Army"	Army	10
Can't Get Out of Mood—"Seven Days Leave"	Southern	10
Hip Hip Hooryay	Robbins	10
That Solitaire of Mine	National	10
Deep No More My Lady	Dorsey Bros.	10
Warily Beloved—"You Were Never Lovelier"	Chapell	9
Don't Get Around Much Anymore	Robbins	9
For Me and My Gal—"I'm and My Gal"	Mills	9
My Dream 51 Tomorrow	Santly	9
My 51—"Behind 8 Ball"	World	9
Take It From There	Miller	9
That Old Black Magic—"Star Spangled Rhythm"	Famous	9
Taking a Chance on Love	Chapell	9
Why Don't You Do Right	Mayfair	8
Daybreak—"Put Me to Sleep"	Feist	8
Manhattan Serenade	Paramount	7
It's Getting the Best of Me	Amabassador	7
Mumble Jumble	Rytov	7
Babbie's Dancin'	Winmark	7
It Can't Be Wrong—"Now Voyager"	Harms	6
Manhattan Serenade	Robbins	6
Pennsylvania Polka	Shapiro	6
Rosie the Riveter	Paramount	6
Slender, Tender and Tall	Leds	6
Velvet Mood	Shapiro	6
Embraceable You	Harms	5
Out of This World—"Powers Girl"	Remick	5
Tulips Are Talking Tonight	ABC	5

†Familiar. *This is the Army' publishing abroad.

July Brooks of Song Writers' Protective Assn. has been inducted into Women's Army Auxiliary Corps. Miss Brooks, niece of the late Joe Young, WB songsmith, has been in charge of the Copyright Department of SFA.

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"George Goodwin's Tune-Dex service which indexes America's songs for the use of professional musicians and for those who have a personal business at their fingertips (in the industry)."

FREE sample cards and all details upon request. Cost less than a week.

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The First Big Picture Score of the New Year!

CABIN IN THE SKY

M-G-M's spectacular production with Ethel Waters, Eddie "Rochester" Anderson, Lena Horne, Duke Ellington, etc.

TAKING A CHANCE ON LOVE

Lyric by John La Touche and Ted Fetter • Music by Vernon Duke

HAPPINESS IS A THING CALLED JOE

Lyric by E. Y. Harburg Music by Harold Arlen

Sure-fire Material, Because It's Different

IF I CARED A LITTLE BIT LESS

(And You Cared A Little Bit More)

Words and Music by Berkeley Grove and Carley Mills

MARY LANE, Gen. Prod. Mgr. LON MOONEY, Prod. Mgr.

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Broadway

Carl Erbe back from Mexico City vacation.
Wolfe Kaufman, ex-Chi Sun film director, in town.
Jimmy Truitt still under close medical observation.
MCA's Ted Schreiber in from Beverly, J. C. Stein due out.
Leon Schleisinger, cartoonist, conductor for Warner Bros. "Costs." At Butterfield, ex-Life mag editor, new movie idea for novel.

John Anderson back covering first nights for Journal-American after illness.
Cliff Jason Joy, 20th-Fox story editor, back to the Coast the end of the week.
Berrie Abbott in town from Chicago, going native talent for the Palm House, etc.

Jimmy Granger, sales head of Republic, on a tour of western and southern exchanges.
Herman Millarovsky, former European film producer, heads for the Coast tomorrow.
Helen Walter Long being coddled by Columbia's prexy, Harry Cohen, because of other talents.

Chesler West, film attorney, lefted United Nations flag for United Nations flag.
Sol Lesser's giving Radio Rialto, "Bill of Rights" for "Do You Canteen," which was her idea.

Edgy "Bill of Rights" Spirit Booth, doubling into Monte Carlo, with Stuart Ross at piano.
Sam Marten's daughter, Edna, due week Los Buecos, dress mfr, tomorrow (Thurs.) in "The Girl in the Sun."
Margot Johnson, of the Ann Watkins agency, to the Coast, with several publicity to conduct with authors Anita Colby, Conover best, due the publicity and to Columbia Picta forthcoming Cover Girl.

Columbia Theatre Wing's Stage Door Canteen workers mass meeting at Mescalito tomorrow night.
Renny Rubin celebrates 25 years in show biz on Jan. 29. His new series premed last night (Thurs.).

Abe (Burrney) Bernstein, Columbia New England, in town, Miami because of his wife's sudden illness.

Illness forced Florence Reed out of "Skin of Our Teeth" Plymouth, Thursday, Edith Fawcett playing the part.
Charles C. Moskowitz, Lowe's v. and theatre operating exec, celebrating his 30th anniversary with the company.

Tommy Delaney would be able to move for another year, but his wife's still laid up in LeRoy San Francisco.

Ellin Marie (Irving) Berlin to the Coast in three weeks to join the "This Is the Army."

White bells worn by Broadway traffic cops with the dinout have been standard equipment for Boston.

Turner running Edith C. N. in a case second time, her daughter born to a girl, the fourth, at N. Y. Hospital last Saturday.

Memorabilia of the Empire's exhibit at Bonwit Teller's Thursday afternoon in connection with Empire theatre's 50th anniversary.

John Manners back in "The Jailer" (Shubert) after appendectomy, while Nanette Fabray is replacing Columbia Moore.

Al Johnson head the Negro Actor Fund was short of coin so he enlisted his Star 48 Eastern broadcast check out to that organization.

Charles Yates en route to the Coast to handle on six deals for four months, Bonnie Breen, her daughter, in Mill Britton and Lew Parker.

RKO theatre managers in the N. Y. metropolitan area felled Charles K. Korman, veteran stage actor, RKO stage production, Monday night at a luncheon.

With the coming windup of the "Spring Again" tour, Sol Jacobson returned to New York, and announced the Dick Mays publicity of "The Merry Widow" and "Mandy" in New York.

Klipstein to the Army.
Festive party at Newman Bob Silverman, grossed \$110, and after \$400 expenses for the shindig, had a third was a gift of a groughing gift to the dramatic editor.

George Roca, Broadway columnist for the N. Y. World-Telegram, was severely cut when he was exploded in his hand last week. He was hospitalized for two days and for a time doctors thought it index finger.

San Francisco

Jerry Bitts, of Gypsy's rivalry, has taken over Cafe Montmartre.

E. Brown in New York, preparatory to a tour to entertainals service in the Prime Gun Low has started his first year as head of the Chinese Skyroom.

Reversing usual procedure, KPO staff gave stage baby show for the Summers, junior central from the "The Merry Widow" dramatic show, "Alto

John Freedom," Radio rock readers look it for crime or mystery show. Ben Weaver assigned to KFO producers for grayward shift workers before joining station.

Sid Gramann asked his hotel Alcazar theatre to get him the Alcazar theatre, because he was in 1943 is playing, and found himself connected with Alcazar.

Current Road Shows

Continued from page 54
Lynn, Denver 12-30; Capitol, Salt Lake City 1-2-3; Curran, San Francisco 1-2-3-4.

"Junior Miss" (13 Co.) - Locust, Philadelphia 12-30; Locust, Philadelphia 12-30; Locust, Philadelphia 12-30.

"Leaving on a Wing" - Wilson, Detroit 12-30; Wilson, Detroit 12-30; Wilson, Detroit 12-30.

"Life with Father" (12 Co.) - Nixon, Pittsburgh 12-30; Nixon, Pittsburgh 12-30; Nixon, Pittsburgh 12-30.

"The Girl in the Sun" - Nixon, Pittsburgh 12-30; Nixon, Pittsburgh 12-30; Nixon, Pittsburgh 12-30.

"The Girl in the Sun" - Nixon, Pittsburgh 12-30; Nixon, Pittsburgh 12-30; Nixon, Pittsburgh 12-30.

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Chicago

Jack Robbins in town for a few days.
John Balaban laid up for four days at home.
Harry Greenback back from a week's tour of the N. Y. Fred Joyce appointed publicity man for United Artists here.

Continued from page 54
Morrin G. Leonard, Balaban & Kramel head, vacationing in Mexico City.

Clarence Shapiro has resigned as assistant manager for Alex N. successor named.

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Obituaries

Continued from page 54
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Hollywood

Franchot Reed bedded by An. Edward Arnold recovered from pneumonia, but his recovery is slow. Will H. Hays in town for his annual winter visit.

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Buenos Aires

By Ray Joseph
San Miguel's Juveniles' finally in job after months of production.

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"We use a *Complexion Care* that WORKS— ACTIVE-LATHER FACIALS with Lux Soap"



DOROTHY LAMOUR

I NEVER NEGLECT MY: **LUX SOAP ACTIVE-LATHER FACIALS**. JUST SMOOTH THE CREAMY **LUX SOAP** LATHER WELL IN, RINSE, AND PAT TO DRY



LUX SOAP FACIALS ARE THE BEST CARE FOR MY SKIN—I NEVER NEGLECT THEM. COMPLEXION BEAUTY'S **IMPORTANT!**

GODDARD

in
Paramount's

"Star Spangled Rhythm"

Now Showing
Locally



VERONICA

IT PAYS TO GIVE SKIN THIS GENTLE CARE. I USE LUX SOAP EVERY DAY. HELPS KEEP SKIN **SOFT AND LOVELY!**

LUX SOAP FACIALS ARE A WONDERFUL AID TO **BEAUTY**. THE CREAMY LATHER'S LIKE A CARESS ON THE SKIN!

BETTY HUTTON



9 out of 10 Screen Stars use Lux Toilet Soap

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VOL. 149 No. 7

NEW YORK, WEDNESDAY, JANUARY 27, 1943

PRICE 25 CENTS

SALARY WAR IN THEATRES

Installment Payoffs to Writers, Thus Staggering Incomes, May Set Vogue

The five-year installment payoff deal between author, Jo, Fields and Warner Bros. on 'Doughgirls' keynotes a new trend among successful writers to stagger their income, especially from film sales; and more especially when they've been unusually successful within one certain year, as in Fields' case. He co-authored 'Junior Miss' and 'My Sister Ellen,' besides soloing on 'Doughgirls,' and insisted that his share of the \$200,000 film rights be paid him over five years.

Actually, when the WB filmization is released in September, 1944, and the cream of the income received by 1945, the picture will be commercially dead long before WB pays off its full sale price to the author, but that's his insistence.

Another manifestation of authors' growing values are the percentages both Lillian Hellman (with her Russian story) and Don Hartman (the Danny Kaye musical) will get from Sam Goldwyn on his respective chores. This creates an estate

(Continued on page 45)

Harpo Back to Where He Was 25 Yrs. Ago, 1-Niters (US), And He Loves It

By GEORGE ROSEN

Harpo Marx is right back where he was 25 years ago.

"That means," said the panto artist, now in New York after completing his third tour of army camps, for USO-Camp Shows, Inc., one-night stands, playing anything and everything, including baseball pitches with 7,000,000 mosquitoes, pitching tents, playing in temperatures varying from 120 in the shade to 10 below, and even sleeping in railroad depots.

"And don't let me forget about the time we had to use the men's room for makeup and rehearsal," he added.

"Because Harpo," he said, "that was the day and hundreds of other (Continued on page 39)

Ask Workers to Sing Selves Into More Work

Detroit, Jan. 26. Sponsored by musical leaders here, a 'Sing and Swing' rally for war workers was held last weekend in the Wilson theatre. Idea back of it, the first in a series, is that if the city's war workers are kept busy on new and patriotic songs it will be reflected in increased output in the city's great arsenal.

Among those who participated in the program were Victor Kolar, conductor of the Detroit Symphony Orchestra; Foster Smith, director of

Gold-Braid Ushers Rebel At the Phoney Epaulets

Detroit, Jan. 26.

Theatre ushers are getting restless following a successful strike of the city's bellhops to get out from under outlandish uniforms and wing collars.

The town's bellhops, headed by 50 in the swank Book-Cadillac, took a walk during the evening rush hour in protest against being humiliated by gold braid and having to wear painful wing collars. They won their comfort in 20 minutes.

N.Y.C. PROPOSES DRASTIC CORB

Theatrical counsel representing New York picture house operators is preparing to fight sweeping anti-show business legislation, proposed by the New York city council, which was pigeonholed after preliminary debate earlier this month and is scheduled to come up again for hearing shortly.

Theatre operators are primarily concerned over being grouped in

(Continued on page 47)

Henry (Here's) Morgan Gives WOR Notice He's Leaving Via Air Stint

Henry Morgan, whose eccentric comedy antics on and off the air have frequently put the station in the middle, has quit his nightly 'Here's Morgan' series on WOR, New York, to join the Army Air Force Reserve. His program was taken over last night (Tuesday) by Budd Huleik. It's a record-jockey and chatter status, cooperatively sponsored.

Characteristically, Morgan gave no any advance word on the exact date of his intended departure, but merely announced over the air that he was leaving Wednesday. He also omitted all commercial announcements for the occasion, thus forcing the station to credit the sponsors with the billings for the stanz. Huleik, who had been planning to succeed Morgan in several more weeks, was listening to the show, as were several WB executives. That was the first any of them knew it was Morgan's finale.

DISNEY'S WANT AD

Hollywood, Jan. 26. Technician shortage in studio has forced Walt Disney to advertise in the downtown dailies.

Believed first time picture company used want ad columns for help outside the industry.

BIDS FOR BANDS SKYROCKET ANEW

N. Y. Roxy's \$50,000 for Jimmy Dorsey (4 weeks) a Sample of What Mammoth Capacity Theatres Can Do—Recalls Jolson's \$20,000 at N. Y. Capitol

B'WAY CRISIS IMPENDS

The Roxy, New York, via a salary of \$50,000 for four weeks, has weened away the nearby WB Strand's I band, Jimmy Dorsey, for a booking to start some time in April, thus precipitating a competitive salary situation which may well have far-reaching consequences to the entire band business and all hand-in-hand houses. Dorsey's last salary at the Strand (the closed a four-week run there Thursday (3), totaled \$41,000, or an average of \$10,250.

(Continued on page 34)

War Dept. Okays Singing Army Idea

Washington, Jan. 26. The idea of an 'Army Song Parade' as worked out by Capt. Harry Salter, has received the approval of the War Department. It will be directed by the special service division, to which Capt. Salter, former orchestra leader, is attached.

As part of the 'Army Song Parade' of the month, current hits, Dorsey, will be printed on cards and distributed among the soldiers. Also in the Navy and to the Marines. Publishers have granted gratis rights for the printing of such tunes.

Lockridge 4th Drama Critic Into Service; Morehouse Succeds

It's Lieut. Richard Lockridge now. The drama critic for the N. Y. Sun, commissioned into the U. S. Navy, reported for duty yesterday (26) at Ward Morehouse, columnist and roving reporter for the Sun, will take over the critic's berth and will function in threefold capacity as critic, drama editor and theatre columnist.

Entrance of Lockridge into the armed forces brings to four the number of first serving drama critics. For N. Y. critics absent from the scene as either foreign correspondents on active duty or in the States. J. J. Herald Tribune critic, has been abroad for some time with the OWI in London; Bruce Allen, N. Y. Times critic, is currently in China as correspondent; and John Dixon Brown, World-Telegram, is in London.

Pleasure-Driving Ban Ups Radio Audience 17% in 17 Eastern States

Music Man Quits to Drive Ambulance for Red Cross

Charlie Warren has quit as professional manager of Mills Music, concept that he can join the Red Cross as an ambulance driver. Before he knew whether he would be accepted, Warren called Jack Mills, head of Mills Music, from Washington last Monday (18) and gave him his two week notice.

Reported that Warren had yet to obtain his wife's okay for the foreign assignment.

\$1,100,000 TOTAL FOR HEELE TOUR

When Sonja Henie with her 'Hollywood Ice Revue' winds up her rink season tonight (27) at Madison Square Garden, N. Y., the attraction will have topped \$1,100,000 during a five-city tour of 47 days. Fact that the blonde skater could have maintained her draw for six consecutive years is regarded as amazing in show annals. Believed the top-grossing class plays were (Continued on page 39)

Producers Doing Bits In Film Had to Join Screen Actors Union

Broadway legions are having somewhat of a laugh currently, and it all stems from the recruiting of several legit prominent, as it were, into the Sol Lesser film production, 'Stage Door Canteen,' part of which is being filmed currently in New York at the Ritz-Flo studio. And the humor arises directly from the Screen Actors Guild edict to such notables as Lee Shubert, Brock Pemberton, Vinton Freedley and Katharine Cornell, all of whom appear briefly in the pic, to acquire SAG cards. In the case of the producers they were tempted by membership blanks. Which they had to fill out before they could appear in the film.

When the showmen agreed to 'appear,' they had no idea they would be required to join the union, but SAG took care of that. When they showed up at the studio a SAG agent handed them applications for junior membership. They were surprised, but made no objection, taking it humorously. After going before the camera, in separate bits calling for little or no dialog, they received check, but 21 personal calls are paid, as are the actors in Canteen.

The managers found that \$29.50 a day to SAG, among other details. (Continued on page 41)

Data collected by the Co-operative Analysis of Broadcasting through its regular investigating setup shows that the ban on pleasure-driving in the 17 Eastern states has resulted in an appreciable increase in radio listening.

A breakdown of the C.A.B. figures for listening during the first weekend of the pleasure-driving ban (Jan. 8-10) discloses that night-time listening in the 17 Eastern states was 17% above what it was in the non-ban areas. Daytime listening in the 17 Eastern states took a hike of 12%, as compared to the listening index for the rest of the country during that same weekend. These figures convey to the trade its first statistical information as to the effect of the pleasure-driving ban on listening habits.

For the purpose of comparison, the C.A.B. in making this analysis, selected the weekend of Dec. 4-5-6, a period which was sufficiently removed from the apex listening of post-Pearl Harbor, and the wide (Continued on page 45)

Cohan Friends Suggest Cancer Fund Memorial Under Gov's Auspices

When a memorial for the late George M. Cohan is decided upon, it is the hope of those who were closest to him that it have civic, state or national sponsorship to which theatrical groups may subscribe rather than any of the latter hand it individually. Almost immediately after Cohan died in November, and since then, proposals for memorials have been received, but all are regarded as being premature.

WAACs Resent Nix By N. Y. Stage Canteen

WAACs are squawking at the refusal of the Stage Door Canteen, N. Y., to admit them. Femmes maintain they are just as much a part of the Army now as their male colleagues and reuse the 'American Theatre Wing's attitude in refusing them the facilities of the famed red-cross canteen. And hauchmuch is granted equal rights with men at the Canteen.

When Wing execs are somewhat vague in explanations for the ban on WAACs, WAVES and SPARS. They insist that the policy under which the Canteen was established was that it should be for the fighting men of the United Nations. And hauchmuch (Continued on page 41)

Swank and Glitter of Palm Springs Give Way to Grim Biz of War

By ARTHUR FINGER
Palm Springs, Jan. 26
The glamour, glitz and spirit of fun and chance are gone this season. The Dunes out on the desert, the scattered palace of chance in America is shattered. John Law said last year about that spinning of wheels, flitting of cubes and the various elements of chance were no longer essential on Palm Springs. They contributed nothing to health and therefore should be stricken from the pleasure-seeking life. So Al Wertheimer, who operated the establishment for 15 years is now running a restaurant on the Main stem of Palm Springs, without entertainment, at moderate prices.
But Palm Springs is not dead or forsaken, by any means. It's an Army town. One 6.3, say 10 men is incident to one in 100 on the streets. It's the army for the following boys in the desert. Camp Young and get their leaves to come to Palm Springs, 75 or more miles away.
Then, too, it has the largest Army hospital on the Coast. They call it Torrey General, but it is known (Continued on page 8)

Singing Andrews Sisters Sue Act of Same Name

The singing Andrews Sisters (La Verne, Maxene and Patty) have brought suit in N. Y. state court for an injunction to restrain Lillian and Vivian Andrews, dancers, from using the Andrews Sisters billing, and charging them with trying to cash in on their popularity in the entertainment field.
The dancing Andrews Sisters at the same time, filed a counterclaim and answer in which they asked for the singing trio, together with Lou Levy and General Amusement Co., attempting to force the sisters to be their name; also with conspiracy, by spreading false rumors about them, they also claim that they have been interfered with in their careers and in their effort to obtain work.
Superior Court Judge Edward L. Shientag yesterday (Tuesday) adjourned hearing of arguments and for dismissal of the counterclaim until today (Wednesday).

Pity the Poor Producer

By GEORGE JESSEL

One of the sweetest things about life is that time heals everything. A reversed and great edifice crumbles, a more modern and higher one takes its place. The pain of a tummyache or a tooth being pulled is soon forgotten. You hear so many people making jokes about even so serious an operation as having one's appendix removed; the pain of that is soon forgotten. But, the licking a guy's knees in producing a picture who doesn't get over, or one that leaves upon him a scar that stains out of his soul as if scoured by a brand of hot iron and then framed by neon lights. What a licking you take if you are a legit producer in the business.
First of all, everything reacts against the legit. If the war news is real good, people give parties at home or go to cafes. If it's bad, who's in the mood to go to the theatre? If the stock market goes up, people go to Florida. If it's down you hear, "Those ticket speculators are robbers. Time are too tough to pay that extra 50c." If the weather is bad you hear, "Let's call up the theatre and see if they will shift our tickets to some other performance."
Now, let's go back and say you are going to produce a picture. Your first budget is \$70,000, but, you say, "Oh, I'm not going to kid myself, it's always more so I will say \$77,000." That means, it will be easily \$117,000, and then low figure, only if the dress rehearsal don't run over, and, if the dresses and the shoes fit the girls which they won't.
Now, of course, unless you are a very well known successful producer, you have to put up bonds or cash for everybody connected to be sure that everyone associated with your project will have some profit, no matter how big or small. Show me, fall, so that nobody can lose a quarter, except you. Everyone else gets

Far Away Look

Hollywood, Jan. 26.
Screen writers at Warners are looking in "disparately under a microscope" to see what the ever-foolish screen has in store for them in 1914 and to write accordingly.

Treasury Eases Ceiling Raises

Major picture companies are getting favorable rulings from the U. S. Treasury on applications for salary increases in higher brackets. Reported that company heads have been given a 10 per cent raise in instances to raise extra salaries by as much as \$5,000 and more annually.
Flexible application of Wage Stabilization regulations has also been given in response to applications to increase salaries to a specified minimum running 10% higher than current payments. In some instances okay has been forthcoming for 5% and more over the specified minimum.
More liberal interpretation of Wage Stabilization collect, felt in picture business, was previously noted in sports. Treasury rule that baseball club owners could raise or lower salaries of players in line with their built up average.

No. 2 Boyd Hops Along

Hollywood, Jan. 26.
Bill (Hopalong) Boyd and his bus, Harry Sherman, are on the trail of a singer named Bill Boyd who is touring the southern states and billing himself as rough-riding, fast-shooting star of western pictures. The singing Boyd is careful not to associate his name with Hopalong Cassidy, a character played by the Hollywood Boyd for nine years and a half.
Sherman's lawyers are keeping close tabs on the non-Hopalong cowboy singer.

paid for their time and even though you are a producer who owns theatre and has several shows, you must pay the musicians Friday night, even though, their week isn't over until the following day. You must pay the actors after the Saturday mail (Continued on page 47)



It will cost money to defeat Germany. Japan and Italy. Our government calls on you to help now. Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

Yates' Stance on Autry For 'Army' Film May K.O. Other Stars for WB Pic

Hollywood, Jan. 26.
Warners' plan to use Gene Autry in the film version of "This Is the Army" has been upset by the refusal of Horger Yates, Republic head, to okay the deal unless the cowboy star, now in the army, is also made available to his studio.
Contented by Yates that if Autry is free to make pictures, Republic should have first call because of his contract with him. Part for Autry had already been written into scenario.
Decision of Yates, it is feared, may disprove 'Army' film of services of Clark Gable and James Stewart. Warners have been dickering with high army officials for the services of both stars now in the armed forces.

Bonnie Baker Calls Off Nuptials With Tucker

St. Louis, Jan. 26.
Bonnie Baker, currently at the C.R. Hixson military, last week broke her engagement to Orrin Tucker, now in the U.S.N. and stationed at the U.S. Navy.
Miss Baker came to St. Louis in 1937 to make her big time bow with Tucker band, caught in on rendition of "Oh, Johnny," toured with the band and last year accepted a proposal of marriage over the telephone. In calling off the romance, Miss Baker said, "It was just a mistake."

What Ceiling?

Hollywood, Jan. 26.
Curry Grant signed one-picture contract with Columbia to star in "Concubine" based on a story by Lieut. John Huston and Frederick Kohner.
Grant recently was tagged for three pictures by RKO.



Abbott and Costello
"A pair of good-luck charms that shine like gold at the box office."
Universal Pictures
Under Personal Management of EDWARD SHERMAN

Famous First Nights

'Midsummer Night's Dream' (Daily N. Y., April 12, 1906)
Not a first night but a notable event because of the simplicity, beauty and the excellence of the cast, which included Tyrone Power, John Craig, Frank Worthing, Hobart Bosworth, Charles Le Clercq, Maxine Elliott and Percy Hallward.
Daily usually made one Shakespearean production each season, but this succeeded in splendor most of its attempts.

Even in Wartime, Bermuda's Looking Ahead to Tourist Trade; Page Miami

By Bob Musel
(The writer is a touring United Press reporter, recently arrived in London.)

2d Guessers
John Leslie, currently co-starring with Fred Astaire in "The Sky's the Limit" at RKO, was dropped by the same studio less than two years ago after appearing in "Two Thousand Breeds" under the name of John Brodell. Excess then didn't think any more useful to much in pictures.
After playing in "Sergeant X" and "The Girl in the Dandy" at Warners, she's back on the old lot as a star on loan-out.

Par's Bankroll For Geo. Abbott

Paramount has worked out a deal to finance the next three or four Broadway productions of George Abbott, for whom it supplied backing for his last show, "Meet the Band," earlier this season. One of the new shows will be a musical, the others straight comedies.
First on the list will be "Kiss and Tell" (formerly "Holy Cow"), comedy by F. Hugh Herbert. Second will probably be the musical comedy, "The Upright Citizenry," for which the Green is to write the score, with lyrics by George Marion, Jr. Book is being adapted by Robert Ardrey and William Rose from the latter's stage play of last spring. (Continued on page 8)

Hamilton, Bermuda, Jan. 12.
This is Bermuda, all right, the same island smack on the South Atlantic coast but it's been a great variation on the old "vacation paradise" theme. Bermuda doesn't want any tourists until after the war, think you, because at the moment there's a vastly more important job for her, the electric crew colony of Britain.

The war visitors who do get here—mostly Allied Nations—finders Clipping through due to drastic change in the once placed life on the island. In the first place most of the swank hotels so well known to Americans have been taken over. The great Gaiety Harbour is now an Army adjunct, the Bermudians and the Germans are loaded with British officials and Consulates, the Belmont Manor has (Continued on page 18)

'Puerto Rico Irving Berlin' Seals Good Will Via Tune

Puerto Rico, Jan. 26.
"La Cancion de las Antillas," a new tune with a 50 version, composed by Arturo Somoanoh, the Irving Berlin of Puerto Rico, has been accepted by the Committee of Inter-American Affairs in Washington as a potential war song. The tune has been free throughout the Americas as a contribution toward hemisphere solidarity.
Somoanoh has waived all royalties.

A Radio Comedian's Lament

By ALAN LIPSCOTT

Give me a West Coast audience. And I'll not ask for gas.
Give me that whooping, howling mob.
Instead of jokes and tags.
Where they stomp and cheer at every pun.
And yell at every "fess!"
Give me a West Coast audience. No blackouts do I need.
That deadpan Eastern audience Sit on their hands and scuff; They condescend to titter.
Only when a gag's a buff.

A sock joke must be followed By a wetter and the blunder. To get a rise, from those Eastern RYPS (It's not a laughing matter).
Give me a Western comic's script. And I'll not ask for a bump. That script in an Eastern hand. Will lay like Hiram's hen.
That Horace Greeley was no "wump. He did not speak in jest. But was far ahead, when he ripped "Go West, young man, go West!"

BENNY'S UA PIC DEAL SHALVED BY CEILING

Jack Benny deal to produce independently for United Artists release, which had been tentatively set via Arthur S. Lyons, has again been indefinitely postponed.
Understood that, for one thing, clearer picture of the corporate and individual tax situation, currently still obscure, is being awaited. For another, Benny's prior picture commitments and radio may keep the star loaded so far ahead that the independent production idea is likely to be shoved into the background for the time being.

Col. Signs Mae West For 'Tropicana' Musical

Hollywood, Jan. 26.
Mae West returns to pictures after an absence of three years in star "Tropicana," a musical to be produced by Gregory Rottat at Columbia starting in April. She is to get a flat \$50,000 for the picture and no participation in the profits.
Access last year appeared on the screen as co-star with W. C. Fields in a comedy at Universal.

'Beat the Band' Echoed In Doghouse Maestro's 250G Label Suit Vs. Hotel

Echoes of the George Marion, Jr.-Johnny Green musicometry, "Beat the Band," which was presented earlier this season on Broadway, will be heard in New Jersey stadium, where New Brunwick of last week, when a \$250,000 suit brought by Charlie Barrows, orchestra leader, against the Berkeley Carriert Hotel, Albany Park, comes up for hearing.
Behind the litigation is a story said to have furnished a plot for the George Abbott musical production, which deals with a band in the doghouse.
Barrows' action stems from comment in June, 1940, to play in its ballroom. Shortly afterwards the management and Barrows, who were the contract, charging there were repeated complaints by guests about the "inferior quality" of the music. In the arch leader refused the latter offers, the manager put the band on the hotel's roster and placed the band in the hotel and (Continued on page 8)

Non-Com on Furlough in N. Y., or How To Be Snubbed in the Hoity-Toities

By SGT. MAX T. MAGNUS

As 'Variety's' former mess in pre-lit. Berlin, and now playing the leading booking office in New York's Uncle Sam's Big Show, these thoughts on New York's behaviour in relation to its own soldiers are of value. They may even offer some minor thoughtfulness, although in the military world, as heretofore, the civilians are nothing but altruistic in their attitudes. Since the war, the civilians have been a new chisel cut driver, from Grand Central station, can start one off with a wrong viewpoint. Imagine how much worse it is for some Kanan doughty, who has never been in the big city.

When I was here on my furlough last week, I was lucky to be picked up by a kindly couple. Their friendly voices invite me to share the ride. So off we go. Finally, we stop in front of their hotel. The jolly, gray-haired couple sticks to the deal, but not the drink. The guy has the nerve to charge me with the total fare, again. Yet I find him being a little snooty. Not tonight. I'm much too anxious for my big show to come.

I was uniformed by a man of my hotel on 58th street gives the arriving soldier a cautious once-over. I don't even bother to look at the door for me—much less to carry my handbag inside. That's not new to me. For whenever I go to the store on tips does not expect much from a soldier's small pay. And, of course, acts accordingly.

Only once, I go through the trouble to correct this gross misapprehension. It happens one evening after an opulent dinner and still under the stirring influence of Rod Coward's great music, "In Which We Serve." I enter the El Morocco. The Champagne Room is practically empty. The captain's briefcase of disapproval of my o.d. uniform tells me that I'm not exactly welcome at the swanky place. A bit too indifferently, he turns back to a well-groomed playmate and resumes his conversation. And here I stand and wait—like a lot, undisciplined umbrella on a sunny afternoon day. Glances at the waiter of the waiters. "I'm busy," he mumbles and scampers away. I don't qualify for the same treatment. With both of my hands I gently grab hold of the captain's shoulders, and with the same quiet twist that I sometimes use to explain the "don't touch face" to a soldier, I wheel him round his heels. "Won't you, please," I smile, "take care of me." He does so, immediately.

Boon Town

New York seems the world's biggest boomtown. Anything goes. Broadway shows, the nightclubs, hotels, drug stores, lingerie, department stores do an exciting business. A general buying spree, and, of course, rationing is the order of the day. Even the automats and catereries appeal to the patriotism of the customers. "Only one cup of coffee, please!" The better supplied lunch spots are also swarming. And so are still getting their patrons. Men in uniform can always expect quick and courteous service. In preference to regular guests. One noon, though, I find Sardi's not even half filled. I am really surprised when the hat-check girl inquired if I have a reservation. I deny such foresight.

At the many empty tables bare of any reservation signs, "No mind, you'll have to go upstairs," she says. "You can only place you there." I swallow hard for a second, and then I remark, "That won't be necessary, understand there are more restaurants in New York." Is the only answer I can think of at the moment. And on my way to the Hunting Room at the door I suddenly realize that it's February. It will be 10 years that some dear friends and colleagues and my arrival in New York and at Sardi's, of all places. How time changes.

Just mention these incidents because I think they ought to be told. And no reflection is meant on the general attitude of the New York to soldiers. On the contrary, almost everywhere I find kindly feeling and sympathy for the soldier.

Of all the changes in New York, Broadway's is the most confounding. "A military attitude," they say, is no more. When the shadows of night shroud "Big Town," I find just a few groups, broad chests and put on crowd moves up and down, and

(Continued on page 40)

Pemberton to Frisco To Org Stage Canteen

Brook Pemberton plied to San Francisco Sunday (24) for the purpose of organizing a Coast branch of the American Theatre Wing, which is expected to sponsor a Stage Door Canteen there next month.

Local Wing will have in late Claire as one co-chairman, she being a resident of the city. Pemberton will be away a week or so.

Soldiers' Own Show, 'General Disorders'

'Merits Going' to Tour

Having been entertained at New York's Stage Door Canteen by left and screen players for almost a year, the Army last week once again proved that it also can do a pretty good job of entertaining. It stormed into the Canteen with a miniature "This is the Army" from Fort Hamilton. With the help of the rule of solid humor, swept everything—volunteers, hostesses, brood—before it.

Unanimous opinion was that Hitler's invasion of Russia will rank as only a minor military error compared with the Army's if the High Command doesn't figure a way to send "General Disorders" of 1943 on tour of cantons and clubs throughout the country for relief and support to the USO-Camp Shows.

With a growing shortage of pro-entertainers for USO-CSI troupes, the use of the "merits" might be the answer.

Mention of "pro entertainers" was made by the Army's chief of the Fort Hamilton camp last night strictly in jest. Like most other Special Services units, they are not in the country, they're mainly pros who just happen to be in the Army now.

Among the "merits" included are: Sgt. Duight "Ace" Goodrich, who was in "Paloma Hat," "Nice Girl."

(Continued on page 40)

BOYER WILL PRODUCE 'UNITED NATIONS' PIC

Hollywood, Jan. 26.

"Our United Nations," a package deal between Charles K. Feldman and Warner Bros. is now in production. The picture, which will costar Boyer as a soldier, is being produced by Boyer as a producer and top film player in the cast.

Story, scripted by Tom Reed, covers the war and peace aims of the nations on our side.

Uncle Sam's Roll Call

Jack Kuhn, Metro home office expedition department, army.

George Tread, Wm. Morris office.

Don P. Friol, of the auditing department of Paramount home office, army.

Marching on "From Philly to Philadelphia," Jan. 26.

Everett M. Callow, advertising and publicity director of Stanley Warner theatres, to be commissioned colonel in the Marine. He'll be in charge of Marine public relations office here.

Marlin Sorenson, Stavepost associate editor, commissioned army major.

Norman Brandesheim, Philly Record staff, awaiting call from navy.

Jack Schantz, WFIL engineering supervisor, commissioned signal corps captain.

Harold (81) Seldersheim, former manager of the W. Earle theatre.

(Continued on page 47)

RED CROSS AIMS FOR 2006 FROM MSG SHOW

American Theatre Wing, Hollywood Victory Committee and the motion picture industry are pooling operations for the Red Cross benefit show to be staged at Madison Square Garden, New York, April 1, to raise \$200,000, same as last year's Army Emergency Relief show. Benefactors in the show are Chicago, Detroit and Los Angeles. Local fund workers will stage a rally March 31 to outline plan for the Garden gate.

STARS ALMOST MISS HUB CHARITY RALLY

Boston, Jan. 26.

Laraine Day and Robert Young, five hours late into Chicago, just made the grade in a Hollywood-financed Greater Boston War Relief Drive send-off in the Boston Garden when they got in just in time to take part in the singing of the National Anthem.

Young was announced as the m.c. of the show, which was to include a drive for \$7,800,000, the biggest sum any city has ever been called on to raise for the united charities.

Others appearing on the show were Raymond Massey, Fanny Brice, Lynn Bari, Dr. J. P. Ryke Knox, Gloria Jean, Peggy Ryan and Donald O'Connor.

Sabu, Bruce O'Connor and the Misses Knox, Jean and Ryan, were in town for the local preview of "Arabian Nights" at the Memorial, where they had made personal appearances.

Yank in China Gives His 'Ding-Hoo' Rating to Pix

Somewhere in China, Dec. 29.

Editor, "Variety":

An edition of "Variety" that took only one month and a half to reach mail and packages coming in from China are excellent news reports from all parts of the world—that's the story here. And as long as it is Christmas, let's have a Christmas in China is pretty good. In addition, we've received a letter from the Generalissimo and Madame Chiang, which we'll analyze.

There's just nothing here that bears the slightest resemblance to Broadway, but still and all it's pretty good. We can always rattle up a guitar and 10 guys for a sing song. The Christmas, who used to sing at the Chee in Chicago, is stationed here, and his voice is as good as gold.

If you remember in my last letter, I mentioned that what we could use here would be some good Grade A's, as far as motion pictures were concerned. Well, this is the best of his kind, and it's a pie right now, because it seems that no sooner said than done. During the last two weeks we've seen such shows as "King's Row," "Always in My Heart" and "Mile Animal." As you know, we've seen critics of China, we give them a "Ding-Hoo" (very good) rating and are looking forward to the P.F.C. Sid Binkel.

Cagney Red Cross Driver

Hollywood, Jan. 26.

James Cagney, president of the Screen Actors Guild, was appointed chairman of the film industry's Red Cross driving in March.

Announcement was made by Bert Allenberg, chairman of Hollywood's Permanent Charities Committee.

Joint AMPA-WAC Meet

Decision to hold a joint luncheon with the War Activities Committee and the American Picture Artists Assn. board, as its meeting last Wednesday (20).

At the joint meeting, the Government and industry officials now active in the national war effort, made and honor their work to date.

Elmer Davis, head of the OWI, likely will be the honor guest.

L.A. to N.Y.

Katherine Albert.

David Abbott.

Joe Costello.

Walter Compson.

James Cagney.

Marlin Sorenson.

Arthur Greenblatt.

Billie Gray.

John Grant.

Stanley Harmon.

John H. Helms.

Michael Hamilton.

Connie Haines.

John Herhold.

Harry Kunitz.

Laurel Langford.

William F. Rodgers.

George Raff.

Tregory Ratoff.

N.Y. to L.A.

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Stanley Harmon.

John H. Helms.

Michael Hamilton.

Connie Haines.

John Herhold.

Harry Kunitz.

Laurel Langford.

William F. Rodgers.

George Raff.

Tregory Ratoff.

N.Y. to L.A.

Harry Chon.

James Cagney.

Joe Costello.

Walter Compson.

James Cagney.

Marlin Sorenson.

Arthur Greenblatt.

Billie Gray.

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Despite Gas-Auto Curbs, Also 5% Victory Tax, Film B.O. Continues Big

Booming theatre business continues in all sections of the U. S., according to reports from 'Variety' correspondents despite the ban on pleasure-car driving, gas rationing and the 5% Victory Tax payroll deductions. Such exceptions are localities, which in the last 10 days were hard hit by heavy snowfall and sub-zero weather. Apparently most exhibitors expected the 5% tax to be the most serious threat to boxoffice takes, but thus far there has been no noticeable reaction, as employment continues at a high rate. Actually the ban on pleasure-car driving appears to have helped many key city locations plus certain outlying neighborhood districts. Other means of transportation have been found in many metropolitan centers, while some neighborhoods have experienced an upsurge because of persons preferring nearby houses to going downtown.

Although certain spots which depended heavily on surrounding farm population for considerable portions of their patronage at first suffered, even these are picking up in the winter where pleasure cars were banned. Ruling that permits these obtaining a livelihood from farming to use motor cars for the purchase of household articles also allows them to take in a picture show if shown the ostensible purpose of the trip was to get supplies.

Earlier Closings
Bristol, Ct., Jan. 26.
Earlier closing of movies and other spots of entertainment are being sought by Mayor Daniel Davis. Much is being made of the fact that to give late shift workers adequate transportation. Closing hours of the city for six, bus, hails, etc., are being asked.

LUIS RAINER BREAKS FOUR-YEAR FILM FAST

Hollywood, Jan. 26.
Luis Rainer is returning to pictures after a four-year absence to play the female lead in "Stagecoach," a war story to be directed by Frank Tuttle and produced by Sol C. Siegel for Paramount.

Stone Gets UA Release For New Co's First Pic

Hollywood, Jan. 26.
Andrew L. Stone, producer for major studios over a number of years, hooked up with Fred Jackson and new company, the Stone Productions, with the first picture to be released through United Artists. The picture is "The Diddie Diddie" and goes into work at General Service Inc. in February with Adolph Zukor, Martha Scott, Laurozzi Dennis O'Keefe and Edward Everett Horton in top roles.

Small First Indie To Get War Film Deal

Hollywood, Jan. 26.
First independent producer to be issued an official contract by Col. Oleito, of the U. S. Signal Corps, for the making of Army training films is Edward Small, whose part calls for four films.

For the time being Small is calling off all other productions to devote his organization to Government films.

Col. Expects to Coast
Harry Cohn and Nate Spingold, Columbia Pictures producer and executive, respectively, departed for the Coast last night. Cohn was held east by added lists of musical artists to be featured.

Triple-Threat Ryan Takes 'Hold of Durbin

Hollywood, Jan. 26.
Director Chas. H. Holsan, next Deanna Durbin starlet at Universal, goes to Frank Ryan, who was signed last September as producer-director-writer.

Ryan collaborated on the script of "The Amazing Mrs. Holliday," recently completed Durbin picture.

Cal. Rains Came, Film Sheds Go

Hollywood, Jan. 26.
Theatres in this water-logged territory have been forced to do considerable juggling with prints to keep the screens alive. With washouts stalling trains and trucks, all manner of transportation services have been washed out. Many isolated spots have been forced to close and others have extended their runs until arrival of new prints.

Express companies have refused to accept deliveries to the northern part of the exchange area due to the floods and washouts. One film delivery truck, loaded with current pictures, was stranded near Palm Springs, dislodging service in the desert area.

ARMOUR HEADS DISNEY OUTFIT IN ENGLAND

London, Jan. 26.
Reginald Armour, assumed the British managing directorship of Walt Disney Productions here last week. Before joining Disney he was assistant general manager of RKO in Hollywood and, until 1940, was European managing director for RKO.

Reported here that he may represent Samuel Goldwyn also in this territory.

PAR'S PFD. REDEMPTION

50,281 Shares Being Redeemed—Conversion Plan Outlined
Following completion of drawing by lot for redemption Friday (22), holders of 50,282 shares of Paramount first preferred stock have been notified on how to place their stock. The shares, drawn represent half of the first preferred outstanding last Jan. 22, redemption having been voted by the directors earlier this month. Holders have the right to convert their first preferred shares for redemption at \$100 per share plus any accrued and unpaid dividends, which will be kept on \$101.50 in most instances.

Alternately, for holders of stock drawn for redemption is to convert into Par common at the rate of seven shares of common for one Par preferred. The number of shares called for redemption indicates that more than 2,500 shares of Par preferred already have been converted into common since the company announced its redemption plan.

First preferred stockholders have until March 18 to convert into common. The number of shares drawn, \$5,928.20 to redeem all shares drawn, gradual conversion into common, already begun, however, and March 18 likely will mean only a small percentage of this amount will be needed. The shares will be redeemed on April 1.

Reisman in Havana

On Business Trip

Wall Streeters are reportedly mounting picture production with

growing interest, offering to put up bigger bankrolls than at any time since the summer of 1929. Booming picture box grosses, combined with closing of innumerable civilian goods manufacturing and distributing organizations, has left downtown financial houses with enormous amounts of idle liquid cash.

Financing formerly employed for frigidities, vacuum cleaners, loans for automobile purchases, etc., has become available for offers of important backing for likely picture ventures. Some producers are being consistently solicited to take loans for picture purposes.

Raw stock allocation, of course, limits wildcatting. The 11 trusts granted recognition by the War Production Board for raw film purposes have been greatly strengthened, since they are now virtually in the position of machine-holders to whom new producers and backers must apply for essential materials.

With such outside producers all production ideas are being subjected to closer scrutiny as a story line and budget. A raw stock allocation has thus become a victory of producers and distributors over market makers, are in the drivers' seat in making deals.

Designating 'Miniver' As 'Original' for Oscar Awards Raises Eyebrows

Hollywood, Jan. 26.
Listing of "Mrs. Miniver" by Metro as the "original" screenplay for Academy award is causing much comment in writer circles.

Although Jan. Strutt's war yarn was a best seller before purchased for screening, studio justifies its listing as "original" on the ground that only the title and certain characters were retained, and credits practically wrote a new story.

U'S 63 TOPS STUDIOS ON L. A. SCREENS IN '42

Hollywood, Jan. 26.
Numerically Universal holds the lead in pictures eligible for awards in the annual balloting of the Academy of Motion Picture Arts and Sciences. In a total of 436 features shown up to Dec. 31, 1942, in Los Angeles, it has 43. Republic, 52; Metro, 48; 20th-Fox, 47; Columbia, 44; Paramount, 35; Warner, 33; RKO, 32; PRC, 25; United Artists, 22, and foreign releases 14.

Ballots will be mailed this week to the executive committee of the Academy, which will vote on the preliminaries in writing, acting, directing and production. The results will be kept on file until nominations, about 8,000 members of the industry will take part in the final balloting.

WHERE CONDITIONS COMPEL IT, DISTRICTS CUT RENTALS TO KEEP EXHIBS IN BUSINESS

Distributors are revising terms; longer they can remain open if conditions are not improved.

So far, exhibitors a bit of percentage rent, on pictures have returned a rental that is less than the distributor would have obtained by selling on a flat basis. In fact, there have been instances where the rental comes back to the distributor, indicating the cost of checking, has been only one-tenth of the rental the exhibitor would have been willing to pay if permitted to buy film flat.

As a result, in sales information, there have been numerous cases where the rental from smaller pictures has been less than \$10, the minimum at which even the so-called medium houses or "shotguns" can get a film when purchasing on a flat basis.

Stiffer Taxes on Pension Funds Will Probably Kayo Paramount's Plans

There'll Be Tootin' And Shootin' Aplenty at Col.

Hollywood, Jan. 26.
Music hits a big production note on the Columbia lot during next few months, with five turnouts in the shooting program.

First to go will be "Redhead From Manhattan," followed by "Two Sentinels From Chicago," "What's Bustin' Cousin," "Doughboys in Ireland" and "Cover Girl."

UA May Get Film Tilt Up to 20%

Increase in basic raw stock allocations for United Artists may go as high as 20% over 1941 footage. Special conditions under which UA functions have been brought up for consideration by the War Production Board, indicating that the district requires from 22 to 25 percent to maintain normal operations.

Though given a basic allocation under the WPB revised order L-178, which involves a footage cut in line with the overall industry curtailment of 25%, below 1941, understood that UA allocations will be on a flexible basis. Additional footage to be determined by the number of independent producers dealt. UA received attention of WPB in fact that during 1941 the company received an unusually small number of pictures.

STAR BUILDUP FOR FIVE JUVES AT COL.

Hollywood, Jan. 26.
Columbia is building up five newcomers to star in the wartime vacation film in the ranks of leading men assigned by the departure of Melvyn Douglas, "The Hidden Bolt," "The Glenn Ford and Robert Haymes.

In the grooming process for future stars, Columbia has hired, under Carter, Lewis Wilson, Craig Woods and Michael Dugan.

Par Ersatzing Bataan For 'Proudly We Sail'

Hollywood, Jan. 26.
Paramount is building a five-over Paramount village on its ranch in San Fernando Valley to represent a section of the Barrio Peninsular as a location for "So Proudly We Sail." Construction is being supervised by Col. Oleito, and will be the only outdoor location in the picture, starting late this week with Mark Sandrich as director.

With new edit of provincial first in a running all standing lobby and fuser spike, ticket purchasers are now forced to stand up in the aisles, despite the prevailing sub-zero weather, storms and cutting wind here. Because of the new edit, the picture is being shown in this war-room town, it is not unusual to find patrons in the aisles, despite the prevailing sub-zero weather, storms and cutting wind here.

Apparently, however, it's not holding business, which is the picture's only source of business and nights.

Squawks are coming chiefly from the picture's only source of business, which complain that the long queues are hurting their trade. Thank goodness the overcrowded centre have also arisen.

Serious consideration is reported being given to the discontinuance of Paramount's plan to set up the company for a comparatively small group of its higher executives, it will in all probability be dropped without much delay, it is said.

Circumstances beyond the control of Paramount are leading the organization to this reluctant decision, but the least of these being the new tax laws enacted during the past year, which strike hard at pension trusts. Under the new taxation provisions, anyone who is part of a pension plan must pay an income tax on the money he adds for him, though he doesn't actually receive it. Thus, an executive who, for example, is entitled to \$20,000 net income, based on an annual maximum salary of \$67,000, would have to include the entire sum in the taxable annuity in which he figured. Under the Pension plan, the equivalent of the entire sum of \$20,000 would be paid for those who are a part of it. Result is that, figuring on the basis of the new tax laws, one-fifth of a year's income would change the entire picture so far as the individual is concerned, where the wages are exceptionally high, while in other cases it would mean a substantial increase in the face of money not received.

Only One in Show Biz

Formerly under the Pension plan, of others of similar nature that are in effect in other industries. But in the picture business, they were forced to declare the unrecruited amount as taxable income. The Pension plan, however, was not a picture industry, was patterned after plants worked out by various steel and other industries, in the line of protecting manpower and saving it. Instead of employment contracts, the Pension plan was a guarantee of the pension fund as a guarantee of good faith, in lieu of salary increases and a view to preserving executive life, as a might otherwise be induced to join other companies.

In addition to the income tax provisions, the Pension plan was a plan that was to be in effect, and to be held there until 60 or 65 years of age in the picture business. The Pension plan was a plan that was to be in effect, and to be held there until 60 or 65 years of age in the picture business. The Pension plan was a plan that was to be in effect, and to be held there until 60 or 65 years of age in the picture business.

The Pension trust, handled in the form of a trust, through insurance companies, was first started in 1913, with the picture business. The Pension trust, handled in the form of a trust, through insurance companies, was first started in 1913, with the picture business. The Pension trust, handled in the form of a trust, through insurance companies, was first started in 1913, with the picture business.

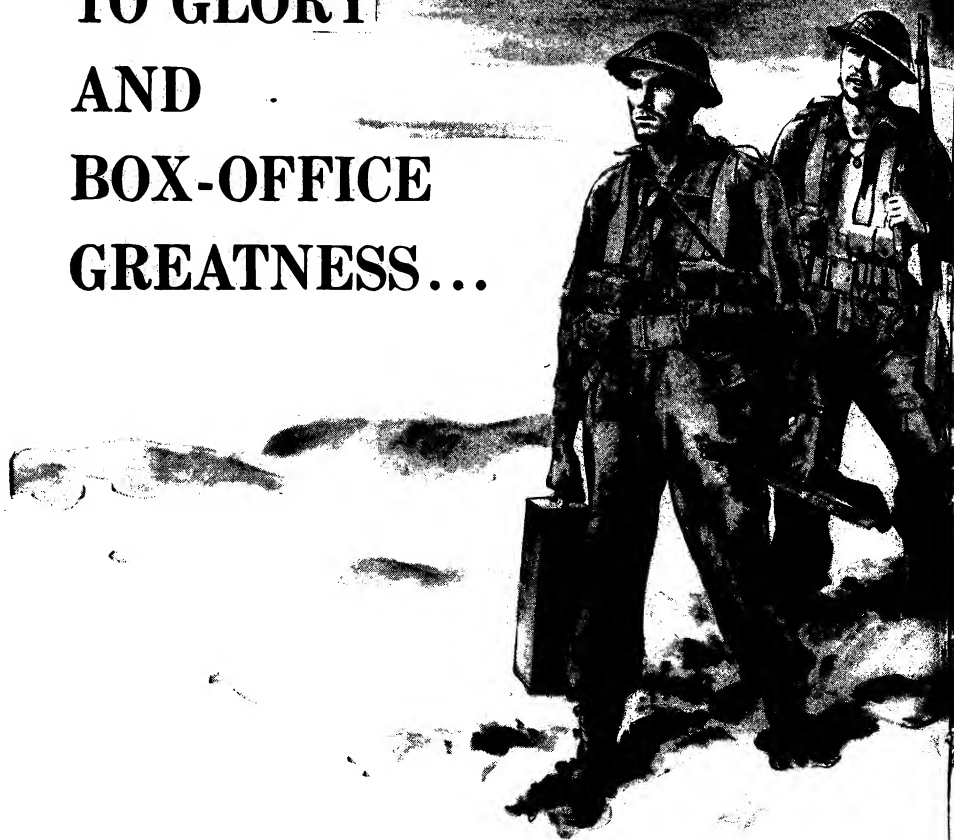
All of Which Only Proves They're Hungry for Pix

Hallifax, Jan. 26.
Theatre operators in Nova Scotia are on the spot, as result of new regulations issued by the War Relocation Authority in Boston and St. John's, New Brunswick.

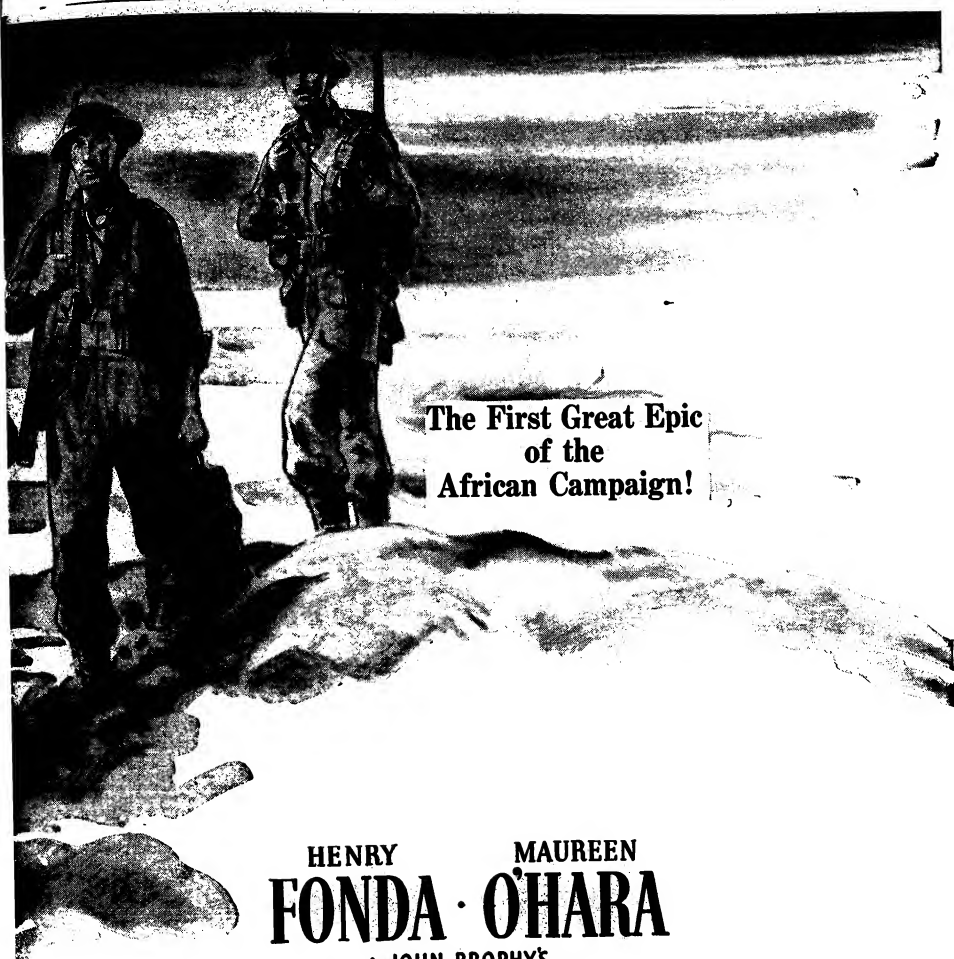
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Apparently, however, it's not holding business, which is the picture's only source of business and nights.

ON
TO GLORY
AND
BOX-OFFICE
GREATNESS...



Also: The Industry's March of Dimes Drive... Feb. 18 to Feb. 24



The First Great Epic
of the
African Campaign!

HENRY
FONDA · O'HARA
in JOHN BROPHY'S
» **IMMORTAL** »
SERGEANT »

WITH
THOMAS MITCHELL

ALLYN JOSLYN · REGINALD GARDINER · MELVILLE
COOPER · BRANWELL FLETCHER · MORTON LOWRY

Directed by JOHN STAHL

Produced and Written for the Screen by LAMAR TROTT

A
20th
CENTURY-FOX PICTURE

Casual Girl Workers in Det. Lured By Defense Jobs; Exchange Briefs

Detroit, Jan. 26.—High industrial salaries in the war plants has produced a critical girl shortage in the local film exchanges. Situation has grown so bad here, that the six exchanges are now hiring girls six weeks behind in their work. That Tom Murray, manager of branch operations for Universal, sent in five girls from the home office last week, and the other exchanges (some staff was reduced from 10 to four and unable to find replacements to catch up.

Exchange is in process of transition. Ted Menzelstein is its new manager. Place also was hit with the resignation of Simon Lask, head booker, to become a field manager. Menzelstein is now booking a new unit by which he takes over the operation of a circuit of a dozen houses. Lou Berman, from the Minneapolis office, is being sent in to help with the change.



"HO-LY CATS!
HAVE YOU SEEN
THOSE FIRST NATION-
WIDE FIGURES ON
'STAR SPANGLED
RHYTHM'?"

SMALL TYPE -
BIG NEWS!

First 3 days 30% over "Morocco" in Denver...Bucked Frisco's worst storm in years to top "Morocco" at the Fox..."Morocco" records smashed in Miami, Miami Beach and Providence...Matched "Morocco's" Xmas and Thanksgiving weekends in Cleveland and San Antonio...And that's just the end of the beginning—watch for more!

IT'S A REALLY **PARAMOUNT** SHOW!



Momand Takes Stand, Assails Deals For Theatres in Trust Suit Trial

Oklahoma City, Jan. 26. As the third week in the trial of his trust suit got into full swing today, A. B. Momand took the witness stand and characterized as "miserable" deals that were made to take over his theatres.

Momand told of how he and L. C. Griffith, president of Griffith, Amis, Co., had a conversation in the summer of 1932, in which Griffith offered to trade him three of their "poorer" houses in Oklahoma and Texas, for his Seminole, Shawnee and Holdenville theatres. "It was such a miserable deal, I couldn't take it," he testified.

He also told of how he had gone to New York in June, 1932, and presented a deal to E. V. Richards, president of the Free French circuit, half of the Momand circuit outright if they would use his circuit as a setup for their organization, Oklahoma.

Universal Territory
Richards was pleased with the deal, but said there was nothing he could do about it because Saenger, being a Paramount subsidiary, could not go into Oklahoma, as that was Universal territory.

Yesterday (25), Momand narrated accounts of deals with distributors for his various theatres. He related his first brushes with distributors came about when he was an officer of the Oklahoma Theatre Association, the first time being in 1923, when a Hodgkinson company representative presented to him the convention with the first arbitration idea which Momand then bitterly opposed.

Momand said Roy Hefner, Paramount manager, later told him he would get along much better in his business if he would get out of the association activities, and that First National manager, Ed Brewer, and Fox's Tony Ryan told him the same thing. He said Zeoliner, in the fall of 1928, suggested that in view of Griffith's entry into Shawnee it might be wise for Momand to go to Tulsa and buy the four first-run houses there, and that he could then obtain all the major product without trouble.

He also told how after making successful deals in 1928-29 he found exchange managers in most cities could not make deals with him, but men were sent from New York to deal for towns in which he opposed Griffith and in every case dealt with Griffith before he could contact these homeoffice men.

The testimony of W. B. Zeoliner, Metro branch manager, who in 1930 City, held the high spot during the earlier part of last week as some of the words he had written on memos and letters to home office officials were thrown back at him for explanations.

His testimony was interrupted for that of J. Terry at whom C. Ray Smith, Momand attorney, directed inquiry into the conditions under which Paramount exchange manager, Roy E. Hefner, supposedly promoted his entry into Wewoka against Momand after the latter refused to buy Par films in 1930. Terry admitted backing by Hefner to the extent of \$4,000 for a silent partner's half-interest in the agreement never having been put into writing.

Asked at one point in Terry's testimony on contracts and product he had obtained Judge Broadus asked Smith what he had written to him, out to which Smith replied that he

was showing Terry had the vast majority of the suitable product and that he bought it away from Momand so that Momand's theatres would be left not but eight to 10 months thereafter.

Momand's counsel George Ryan then brought the introduction of numerous letters and other correspondence between Zeoliner and Momand into the trial, during which Zeoliner committed that, "Until I find a conspiracy existed I cannot sue Momand to link the defendants with the alleged conspiracy."

Ryan was seeking to show Zeoliner and other exchange managers got together and exchanged information about exhibitors, particularly by Momand, with the intent of "fixing him injury."

Cross-Examination
On cross-examination by Edward McClellan, who asked Zeoliner what he answered to Momand when the latter charged him that his company was engaged in a conspiracy directed by the Hays Office to ruin him, Zeoliner testified that he replied:

"I told him that in my opinion this charge was absurd and asked him to give me just one reason why our company should want to put him out of business."

Concerned the N. Y. office, he never knew he existed until he started all of his agitation against the distributors. As for the Hays office telling us to whom we should or should not sell my home office, but does not even tell me to whom to sell. They leave that entirely up to my own good judgment."

Asked by attorney M. F. Cochran if it was not true that many theatres operated successfully without major product, Zeoliner said: "Frequently exhibitors make more money out of lesser product than they do out of quality product such as ours."

Following Zeoliner a Stillwater, Okla., theatre owner named Ray Russ was placed on the stand to testify under questioning by Momand counsel, that he had been urged to go into the theatre business at Stillwater, and Ed Brewer, First National manager, though he had never had any experience in the industry before.

C. C. Lytle, an exhibitor in Oklahoma for 18 years, had been called by Ryan and told how Momand took over his theatres in Clinton in a partnership company and that after the company was formed many of the good pictures he had been receiving "stopped coming on all sorts of excuses" from the major companies. Salesman from other companies called on Lytle said, but never sought to sell their films.

Then Momand himself took the stand to tell his story after 12 years of waiting to do so and at week's end had finished relating details as to facts Ryan was introducing into the record. After identifying himself and relating the story of his career, he proceeded to build up the competition and how each property was disposed of.

Then he testified with regard to his realty company which had acquired land and property in Wewoka and was actually building a theatre, but never did so as dissolution of the Momand estate up-came before the work was begun. Judge Broadus said: (Continued on page 18)

P.A.-less P.A.'s

Hollywood, Jan. 26.

Film stars will have to take their pleasure trips without help of flackery, until a new law is passed by the Hays office.

Studio publicity departments, which have once enjoyed a lot of name space through the off-screen activities of screen personalities, have been told to put on the so-called "pedal."

WILLIAMS SUES STUDIO UNION FOR \$602,000

Frank D. Williams, chief of Williams Film Laboratory, filed suit in Superior Court for \$602,000 against the National Film Technicians' Local 903, charging the union with breach of contract in its asserted failure to carry out terms of the closed shop agreement to furnish competent workers.

Striking the plaintiff declares, caused his company to lose three big business deals and other prospective contracts. He asks \$10,000 in special damages and \$500,000 in general damages.

'MARINES' CAN'T SWEAR

At Least Not Too Profanely According to Haysites

Directors of the Motion Picture Producers & Distributors Assn., on Thursday (21), permitted the words, "hell" and "damn," stay in "We Are the Marines." March of Time feature being distributed by 20th-Fox, but does not even tell me to whom to sell. They leave that entirely up to my own good judgment."

Originally appealed by M. of T. to the MPDPA, December 1942, the ruling was handed down only after all the directors had viewed "Marines" and seriously considered all phases. The board decided definitely not to amend the MPDPA code in any way, which means that any producer wishing to risk inclusion of swear words and other matter contrary to the letter and spirit of the code will have to take their chances at the hands of the PCA. If ruled out by the PCA, the only other recourse is to take the question directly to the MPDPA directorate. Thus far, the directors have upheld the PCA on all ordered cuts although making a few exceptions.

The ruling on "Marines" is one of these few exceptions similar to ones made on "In Which We Serve" and "The Outlaw." Directors realized that if all the close-up boom views of the female head were eliminated there would be little left of "Outlaw," but they actually ordered some eliminations to the last ordered by the PCA.

Sheekman Joins Small

Hollywood, Jan. 26. Edward Small, signed Arthur Sheekman to a two-way contract as writer and associate producer. Currently Sheekman is polishing his own story, "Double Jeopardy," for production for Small this spring.

Labor Man's Cal. Post

Sacramento, Jan. 26. New State Director of Industrial Relations is to be Edward Schaefer, an assistant to the president of the American Federation of Labor. Schaefer, a business lawyer, George Kidwell, now also as state director of the department, but as chairman of the California Industrial Accident Commission.

Inside Stuff—Pictures

Irving Berlin is giving away so much of his screen biography, which will become a part of "This Is the Army," as the Warner Bros. film treatment has evolved it, that it staggers even the film bunch on the Coast. It's known that every penny of the profits from the stage, screen, music rights and even sources of income for the Army Emergency Relief, but it's been an open secret that some day the life of Irving Berlin would make a great commercial picture in itself, for benefit of his estate.

It is now being said that the film version, titled "God Bless America," plus many another song hit, whose production rights he has jealously guarded through the years, and which invariably bring fancy fees. As it now develops now, "This Is the Army" will be a 48-minute musical interlude, as a show within a show, and the rest of it showing the saga of Berlin from "Yip Yip Yaphank" to World War II.

Premiere of Howard Hughes' "The Outlaw" in its releasing program, still leaves the picture an unknown quantity as far as its financial success is concerned. Only Hughes knows what he has lined up future bookings or whether he is figuring on the picture to attract favorable attention from distributing companies. Picture making is not a protection with Hughes, who has enough coin to lay a high-budget picture on the shelf without feeling a financial strain. These few who have seen the story of Billy the Kid on the screen declare it is a Jack Butler rather than a Jane Russell picture, with the male role predominating. Female star has done well in the last year while Butler has done nothing in films since the "Kid" story ceased shooting.

Warner's scrapping of its Fighting French yarn, "Life of Charles de Gaulle," following the return of Jack Warner from Washington, cost the company little. Production was still in the scripting stage, so the only loss comprises the writing charges. Stud Warner's good friend with the film, which had agreed to pay the Free French \$50,000 for biographical material under the terms of the deal. WB from other accounts, halted the picture because of scripting trouble although the picture had been ordered by the U. S. Department of State.

Paramount also shelved a yarn, "Advance Agents to Africa," based on Lieut. Gen. Mark Clark's expedition, also after Government advice from accounts. "Advance Agents" was being scripted by John Wexley.

Charlie Einfeldt's new campaign series in the national periodicals trailblazing Warner Bros. on its institutional basis. The ads point up certain current WB pictures only in relation to over-all pattern of new-found dignity and prestige for the company. Thus, in connection with "Yankee Doodle Dandy," which carries the ball on the first series of ads, the parenthetical connotation which best tells the WB story is phrased thus: "They tell us it's a new landmark on our own private pathway of progress, which started 'way back when Warners introduced the talking picture itself."

Soldiers playing in "This Is the Army" will not be allowed to forget that this is the Army when they march into the Warner studio Feb. 15 to become film actors. Troupe will be quartered on one of the sound stages with reveille at 7 a.m., three hours of military drill in addition to their work in front of the cameras, early bedtime and restricted activities, the same as any other military unit. Irving Berlin's office also will be on the Burbank lot.

Second feature in series on history of the war and events leading up to it, tentatively called "Battle of Britain," has been completed but release delayed because lacking official okay. This is the second of the pictures being made by Major Frank Capra's unit. It was slated for shooting last week, but that was subsequently cancelled.

Subjects are being prepared for showing strictly to U. S. military forces, and intended to contribute to their morale.

Orson Welles is using a rented cutting room at 20th-Fox to splice together sections of the 20,000 feet of film he shot in South America as producer-director of "It's All True" for RKO. When edited, a rough cut of the picture will be submitted to N. Peter Rathvon, RKO proxy, for final inspection. If the studio refuses to release the picture, Welles will be permitted to deal with any other company for the sale of the footage on a basis that will repay RKO for its investment.

Charles W. Koerner, in New York recently, reported on studio operations to the RKO board of directors. While telling of the acquisition of a top industry technician, Koerner was interrupted by an obstreperous board member with query, "But where does Koerner get his information?" Koerner report was reportedly to the effect that as far as he was concerned the elaborate stereo studio operations chart could be scrapped.

Taft Schreiber will journey east a month or two, representing Music Corp. of America on his closing out of New York, now that Martin Jarrow has shifted into the eastern talent scouting spot for Warner Bros. Edith Van Cleave handles legit cutting for MCA, but the film end will be a rotating affair, with different men from MCA, east and west, sitting in the slot. Schreiber is the first.

HARTMAN AS PRODUCER

Samuel Goldwyn has signed Don Hartman to a five-year contract as associate producer.

Hartman, now collaborating with Allen Boretz on the screenplay for "The Beauty Kays" (tentative title "Up In Arms"), will be given associate producer credit on the picture. Goldwyn's next comedy, "Treasure Chest."

Blake Aides Martin

William Dorsey Blake has been named assistant eastern story editor of Universal. He goes into the spot where Roy Bates is, who was advanced several weeks ago to eastern story editor when Lerner Goodkind was named to the "story chart."

Blake was formerly with the Metro story department, has done rapid writing and ran straw hat stores.

THRU THESE PORTALS PASS THE MOST BEAUTIFUL GIRLS IN THE WORLD

ONE WEEK
RKO BOSTON
\$34,000

HIPPIDROME, BALTIMORE, THIS WEEK
MILES INGALLS, HOTEL ASTOR, N. Y.

ONE WEEK
LOEW'S STATE, N. Y.
\$35,000

HARVEST

from the

"RANDOM HARVEST"

STUDIO!



East and West!

"RANDOM HARVEST" entering 7th SRO Week at Radio City Music Hall. Biggest biz in its history! Los Angeles also terrific: held over at 4 theatres for a second week, continues at two theatres for a fourth week, then indefinitely at one theatre. Swamps "Miniver" records!

Hardy! Wow! 194%!

First engagements "ANDY HARDY's DOUBLE LIFE" are doing nationwide average of 194% biz. One of the biggest of entire Hardy series!

"Stand By" for Hold-overs!

Challenging M-G-M records on extended run pictures is "STAND BY FOR ACTION." It's getting "Babes on Broadway" grosses!

Telegram for you!

Here's what it says: "Lana Turner and Bob Young in 'SLIGHTLY DANGEROUS' is gold-mine! Preview audience at Huntington Park howled throughout. Predicted it will be smash comedy hit of the year!"

They're talking about—

Joe Breen's wire to Nick Schenck on Saroyan's "THE HUMAN COMEDY" starring Mickey Rooney. Said Mr. Breen: "the greatest motion picture we have ever seen." And Joe's seen them all!

Year in, Year out, isn't it the Truth—

You can depend on one outfit, THE FRIENDLY COMPANY.

★★★★★ WARNER BROS. ★★★★★ WANT THEM ★★★★★ TO BE DANDY!

Yes-sire! Spare time's sure at a premium nowadays. So when you've spared an hour for the Movies we want you to be mighty glad you had. That's why Warner Bros. are on an all-out basis on the entertainment front. All day every day, all of us who are Warner Bros.—actors, writers, directors, technicians—have one purpose and one only; to give you the kind of entertainment that raises your spirits, lifts your chin,

and helps brighten things for any day ahead. 'Yankee Doodle Dandy', say those who have seen it, is that kind of Warner Picture again. [They tell us it's a new landmark on our own private path—way of progress which started 'way back when the Warners introduced the talking picture itself.] We're glad that people feel that way about 'Yankee

Doodle Dandy'—because if they feel that way they feel good, and that's the feeling we Americans are shooting for.



YANKEE DOODLE DANDY

★★★★★★
 ★★★★★★
 ★★★★★★

JACK L. WARNER—Executive Producer

SOLELY SUPPORTED BY
 JOAN LESLIE
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 DIRECTED BY
 MICHAEL CURTIZ
 SCREEN PLAY BY ROBERT WAGNER & EDWARD JOSEPH
 ORIGINAL STORY BY MICHAEL WAGNER

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MARCH OF DIMES—FEBRUARY 18th TO 24th

One of a series of Warner Bros. messages appearing in national magazines beginning with the current issue of Life, and continuing in Fortune, Newsweek, Time, Collier's, Liberty, and others.

Knight Only Nervous, 'Not Escaping' From Radio Directorship, Says Biow

Status of the radio directorship of the Biow agency is the current mystery of the trade. According to apparently authorized sources, Knight quit the job Wednesday (20) by phone from the Coast. Mutual agency head, however, is not, however, complaining that Knight is merely on a 10-day leave of absence because his resignation was given by Bernie Procktor, the firm's eastern radio head, last Friday (22) for the Coast to take charge of the personal Knight's possible return. He will remain indefinitely.

Knight, who formerly produced a recorded series for the War Department and before that was director of the Fred Allen program for several seasons, became Biow radio director last spring and a short time later moved to New York to originate the new "Johnny Presents" show, with Ginny Sims. However, when he attempted to make the "Crime Doctor" series there and receive the format, he tangled with Harry Max Jancarsky, who took over his head with an appeal directly to Philip Morris officials. When the Coast backed up Max Jancarsky, Knight wired his resignation to Biow, with the statement that if he couldn't be "let" he didn't want the job.

Biow managed to iron out that difficulty and persuade Knight to stay, but things have not been smooth since then. Exact cause of the present feud isn't known. Apparently the first row Biow had with the situation was when Knight phoned him last Wednesday and, according to report, shouted that he was through and had up and quit giving Biow a chance to reply. After that, the situation was when Knight people in his radio department and inquired into the matter, he tried to reach Knight again by phone, but was unable to do so at the Hollywood office and was told by someone supervising the situation at Knight's home that the director had "gone away for a rest."

Although he denies that Knight resigned, or that he talked to Knight for several weeks, Biow admitted trying unsuccessfully to reach the director by phone several weeks. He said that he does not know where Knight has gone, but expects him back on the job in a couple of weeks, when his leave of absence is over. Biow said he had no knowledge of reports that Ted Sills, Knight's assistant on the Coast, had moved out with Knight. Sills was hired by Knight, Biow declared, and his remaining or not would thus be up to Knight alone.

Knight Taking Rest

Hollywood, Jan. 26. Vick Knight, executive producer of the Milton Brinkley show, took time out from his production of the Ginny Simms airer and other duties for a two-week rest period. During his absence, and Bernie Procktor, radio director for the agency, comes out from N.Y. to sit in at the office.

Some time ago it was reported that Knight would leave for a major producer job in one of the picture studios. Knight apparently turned down the offer, saying he wouldn't walk out on the Ginny Simms program now that he had nursed it along to the present high rating for a moderately budgeted program. The report dropped out that Knight might be interested again for the film connection when he left the Biow office for a vacation.

EMBARRASSING POLITICOS

Texas Governor Asks Legislation to Force Filing of Radio Logarithms

Pl. Worth, Jan. 26. Politician broadcasters probably will be curtailed if legislation asked by Governor Coke Stevenson in Austin is adopted. The governor wants all candidates in Texas to be required to file a radio broadcast expense account.

Politicians say that many who run for office will curtail their broadcasts rather than pay the cost of the inkling of how much they spend on the air.

New York—Charlotte W. from WTTM, Trenton, N. J., has joined the continuity department at WINS, replacing Betty Parks, now with CBS.

Premieres

(Jan. 27, Feb. 7)

Jan. 27. Sunny Kaye, with Red Butler and guests 8-9:30 p.m. Wednesday, WABC-CBS, starting.

Feb. 1. "Terry and the Pirates" juvenile serial written by Al Barker, from newspaper cartoon strip 6-11:15 p.m., Monday-through-Friday, WJZ-Big. Quaker Oats starts sponsorship, Sherman & Marquette agency.

WLW ON RECORD 750 KW POWER

Cincinnati, Jan. 26.

WLW, Cincinnati, will go on the air early tomorrow morning (Wednesday) with a signal on 500,000 watts, as compared with the 50,000 watts it has been shooting since March, 1939. The switch in this receiver of power took place at the station was made several days after the station had received a wire from the Federal Communications Commission authorizing it to go 750 kilowatts for a period of days. WLW has been operating at 500,000 watts pushing 500,000 watts over its shortwave band for several days. The authorization applies strictly to WLW. The latter station had for a while resumed transmission at 500,000 watts experimentally after midnight, but this permit ran out Jan. 1, 1943. WLW has a signal on 500,000 watts full time during 1939 and part of 1940.

Ameche On CBS; To Do Own Show

Hollywood, Jan. 26. Don Ameche is quitting the Chase & Sanborn show after the Feb. 21 broadcast. His contract gives him a four-week cancellation privilege. According to agent George Frank, the actor will take a two-month lay-off from radio and will likely return to head his own show.

Ameche has been with present C. & S. shows, off and on, since it went a half-hour in 1941.

Macdonell Radio Directs United Nations Info Office

John Macdonell has been named director of the United Nations Information Office in New York. It's the clearing house for all information, Knight says, and Macdonell will service broadcasters wanting any such material. Until recently Macdonell was director of Squibb's "Keep Working, Keep Singing, America's" series on CBS. He is also with the Newell agency. He was formerly in the London office of J. Walter Thompson and was with BBC and CBS.

Ballantine Acc. With Lombardo-Guests, 1/2-Hr. Wkly., Ends CBS Liquor Taboo

Guy Lombardo will serve as the permanent feature of a half-hour program which Ballantine Acc. starts on Columbia Feb. 8. It's the Monday, 10:30-11 p.m. period, following the "Ballantine Acc. with Lombardo-Guests." The Ballantine event will have a guest name each week.

The hookup will contain but 24 stations and Ballantine represents the first, after accounts that have been submitted to the Federal Communications Commission, since the network adopted its non-liquor medium. The program, which is a CBS few weeks ago, expressed a willingness to depart from its own rules and to have a liquor-themed show on a what of

Eleanor McClatchy in N.Y. Eleanor McClatchy, president of the McClatchy stations and newspapers, is currently in New York for an extended stay. She expects to be in the McClatchy west coast stations last week.

NBC and the Blue Network, with the conversations and the contract of a reasonable contract term adjustments.

80 Stations On Ow Wax Network

Washington, Jan. 26. More than 800 radio stations have signed up with the Office of War Information's radio bureau for "Uncle Sam's" first platter series in the station transcription plan which starts Feb. 1 and deals with the broad basic issues of the war and what the United Nations are fighting for.

Music for the series was directed by Harry Sosik, missed director of Decatur Recording. Co-conductor is Edna Rice, with J. Walter Thompson agency on Coast.

Conflicting Gov't Orders On Air Raid Procedure Stump Knoxville Stations

Knoxville, Tenn., Jan. 26.

Local radio stations are in the middle of conflicting orders from various Government agencies regarding evacuation during blackouts and are threatened with severe penalty if they should disobey conflicting orders. Efforts are being made by officials to clarify the situation here as well as nationally.

Some time ago the Office of Censorship advised broadcasters throughout the country not to announce practice blackouts over the air or do anything to lead listeners to depend on radio broadcast instructions. Recently a new Office of Civilian Defense coordinator for Knoxville and Knox county announced that the transcripts of the local stations would be required to broadcast blackouts under threat of fine. The Federal Communications Commission and the Federal Army and Defense Command has subsequently forbidden such blackout warning broadcasts, and has threatened fines for violations, but the OCD coordinator is now trying to have these instructions reversed.

MASS. COUNCIL AGAIN ASKS RADIO LABEL LAW

Boston, Jan. 26. The Massachusetts Judicial Council renewed its recommendation of two years ago to the State legislature and called for enactment of legislation that would say:

"Whoever, by himself or his agent, makes a statement by radio broadcast which if published in writing would be a libel, shall be deemed to have made and published the same and shall be civilly and criminally responsible therefor according to the same provisions of law, practice and procedure as in other proceedings."

The council added, however, that such a provision would not subject CBS to prosecution, since the station's "statements of which it had no advance knowledge and no opportunity to prevent."

The Lombardo program will represent the permanent feature of the program with network radio. It underwrote a show headed by Milton Berle for about eight months. Yet it was and the balance on the Blue Network.

4 Nets Grossed \$115,036,000 in '42; MBS' 32% Tops Increases Over '41

The four national networks did a gross of \$115,036,000 in time sales for 1942. This represents an increase of 9% over what the four networks grossed in '41. Mutual's margin was 32%, with an average net profit of 23%.

It is estimated in the trade that the average net receipts from the sale of time, after subtraction of the various expenses, is 80% of the gross. According to such a yardstick, the overall net take for the nets in 1942 would be around \$70,000,000.

The Blue led December, '42, with the largest margin of increased business compared to the corresponding month of 1941. Mutual was down 8%, CBS up 8%, and NBC ahead by 5%.

NETWORK GROSS TIME SALES (Estimated)

FOR DECEMBER		1942	1941
Blue	\$2,947,000	\$2,947,000	31
CBS	1,290,000	1,290,000	23
Mutual	881,000	848,000	9
NBC	4,971,000	3,919,000	-5
Total	\$11,281,000	\$10,412,000	-8

FOR 12 MONTHS		1942	1941
Blue	\$15,782,000	\$15,782,000	33
CBS	45,509,000	44,230,000	3
Mutual	8,036,000	7,300,000	32
NBC	44,925,000	41,250,000	3
Total	\$115,036,000	\$106,400,000	9

3 DRUG FIRMS TOP BLUE'S '42 SPENDERS

Three drug companies, Sterling, American Home and Miles Laboratories, consulted the Blue Network's leading money accounts in 1942. Ford rated fourth. Following is a list of the 25 leading spenders on the Blue '42:

Sterling Products, Inc.	\$1,710,854
American Home Products, Inc.	1,453,832
Miles Laboratories, Inc.	1,277,917
Ford Motor Company	1,012,228
General Mills, Inc.	943,295
Coca-Cola Company	822,874
Sun Oil Company	786,928
Cadillac Products	754,250
General Motors	541,488
Swift & Co.	504,205
McCormick & Co.	475,136
J. B. Williams	351,038
Socoy-Vicam	347,278
Wm. S. Lee	341,544
Williamson Candy	305,544
Ralston Purina	297,818
Texaco	243,138
Dr. Earl S. Sloan (Sloan's Liniment)	217,314
Wm. S. Lee	204,238
R. J. Reynolds (Camel)	203,786
Standard Brands	194,438
American Cigarette & Cigar	172,692
Time Magazine	181,232
Hall Bros. Inc.	176,725
Texaco	174,680

B-B-Tops Agency Spenders

Blackett-Sample-Hummert, which handles the Sterling and American Home products accounts, topped by miles margin the Blue Network's roster of money agencies for 1942. Following are the 25 agencies which handled the largest gross billings with the Blue last year:

Blackett-Sample-Hummert	\$2,424,298
Young & Rubicam	1,727,917
White Advertising	1,277,917
J. Walter Thompson	1,108,219
McCormick & Co.	1,026,286
Roche, Williams & Cunningham	1,015,598
Burbauff & Ryan	943,295
D'Arcy Advertising	820,085
Lennen & Mitchell	541,488
W. S. Lee	341,544
Benton & Bowles	317,138
Aubrey, Moore & Wallace	305,544
Peddie & Co.	297,818
Buchanan & Ryan	284,558
Gardner	287,818
Warwick & Campbell	257,141
Small & Seiffer	228,854
Henry, Hurst & McDonald	225,337
Critchfield & Co.	216,889
William Ely	208,734
Kenyon & Eckhardt	194,438
B. B. D. D.	188,072
Glickman Adv. Co.	122,230
McCormick-Erickson	120,386

Schoenfeld With OPA

Bernard C. Schoenfeld, former radio director of the War Production Administration and more recently editor of the Office of War Information radio department, has joined the War Production Administration as a film analyst.

He recently returned from Hollywood, where he worked on the forthcoming Disney picture for the OPA. He's stationed in Washington.

CAMPBELL IN SHOW DILEMMA

The Word Wheelock agency, which handles the Campbell Show account, is in a dilemma over what disposition to make of the Wednesday 8:30-10 p.m. program, which it has committed itself on CBS. The spot had been contracted for Amos 'n' Andy, but the blackface team rolled out that arrangement.

It is reported that Campbell and the agency are shuttling between two ideas, one, transferring its Radio Readers' Digest program from Sunday to Wednesday night, and two, devoting the Wednesday half-hour to a variety show. There is much hesitation about the latter resort because of the limited supply of name talent, and advice received from the Federal Bureau of Investigation may find it quite tough to recruit worthwhile guest talent.

Anacin Hunting 1/2-Hr. Net Show

Anacin (American Home Products) is on the lookout for a network half-hour show which would supply the place of the "Crime Doctor" program. The performance is for a popular musical program of "class" character, since one of the prime motives for the quest is the creation of further prestige for the product.

Blackett-Sample-Hummert is the agency on the account.

Lincoln Dellar Heads OWT's Pacific Division

San Francisco, Jan. 26. Lincoln Dellar, general manager of KFSO, San Francisco, has been named head of the Pacific division of the OWT's Pacific Division.

Edward Jensen, now manager and part owner, is coming on to take Dellar's spot at KFSO, where he (Jensen) had formerly been a sales rep.

Agents' Deadline March 1

The American Federation of Radio Artists has notified all agents that the deadline for the renewal of the union's revised agency code must be submitted by March 1.

But agents who fail to call, or expires effective Nov. 1, 1943, and expires June 1, 1948.

Bank Gets Mostly

Sydney Moseley, news commentator, is now being sponsored by Modern Music, a new record company. Moseley is now being sponsored by Modern Music, a new record company. Moseley is now being sponsored by Modern Music, a new record company.

Rosenbaum's Letter on Juke Tax

The following is a copy of the letter, advancing a jukebox tax plan, which Samuel B. Rosenbaum, president of WFIL, Philadelphia, is sending out to all broadcasting stations.

In view of the fact that my statement of last October to the broadcasters on the anti-Petrillo campaign was quoted in the Senate hearings last week, I wish to make it clear why I believe the official position of the broadcasting industry to date has been more anti-broadcasters than it was anti-Petrillo.

I think this is an appropriate moment to do so before Petrillo comes out with some new demand upon the radio industry inspired by the suggestion of the Senate committee that he state his position.

Having previously informed you why I believe the musicians have a just complaint against present practices in commercial use of records made for home consumption, I will, at this time, repeat that part of my argument. I intend here to present some reasons why that complaint should not be added to the broadcasting industry as a whole.

Agreeing that most of the small commercial enterprises, like taverns, stores, lunchrooms, and small radio stations, which depend on the use of records for entertainment, cannot afford to hire live musicians, I propose that all commercial users of records contribute a fee, royalty to an employment fund to be operated under independent control. Credit against such contribution obligation would necessarily be allowed any commercial user of records, for the amount of any exemption he makes for employment of live musicians. This collection of sums, if made lawful, presents no greater difficulty than the collection of sums for copyright, presents no greater difficulty

than the collection of royalties for any other form of copyright now recognized.

I invite your attention to the jukeboxes.

According to the trade press, Herbert C. Bingham, counsel for the Senate committee, put into the record an estimate that there are 4860 operators of jukeboxes with an average of 40 machines each, or a total of 180,000 machines operated by the syndicates. This figure is less than one-half the estimate in the industry of the number of jukeboxes operated by the estimate is between 400,000 and 500,000. Probably the difference represents jukeboxes operated by individual proprietors and not by the syndicates.

Mr. Bingham estimates the gross of the average jukebox at \$10 per week. This figure also is lower than estimates I have heard in the industry which run as high as \$30 per week.

However, taking his figure of \$12 per week with 180,000 machines, the syndicate operation, the gross is \$2,160,000 per week, or over \$12,000,000 per annum. Probably the total actual gross is at least 50% in excess of this figure over the country.

Possible \$6,000,000 in Royalties

Taking a round figure of \$150,000 for the annual gross of the jukeboxes, and applying a factor of 4% royalty for an employment fund, this would produce a gross fund of \$6,000,000.

(Continued on page 23)

A&P to Translate Food Regulations

When the Atlantic & Pacific grocery chain returns to Columbia, Feb. 1 with a schedule of new quarter-hour programs a week, it will be for the purpose of translating Government regulations on food to the housewives. Also to explain forthcoming food trends and the use of substitutes, the service, beginning on Wednesday and Friday (11 o'clock), will be met by a commentator out of Washington, who yet to be tagged, while the other components of the program will consist of comments by food panelists and Government agency officials and pickups from Army camp kitchens.

The hookup, extending from New York to Kansas City, will be continued of 22 stations. The last time that A. & P. was on the air it was as sponsor of Kate Smith over CBS in 1938.

ALEC TEMPLETON SET BY SCHEINEN ON BLUE

Schenley will sponsor Alec Templeton in a three-weekly five-minute series on the Blue network starting next month. The show will follow the Gracie Fields series 10:30-11 p.m. Monday, Wednesday and Fridays. Doubtless wine will be the product and Weintraub the agency, since account executive is the Cresta Blanca 'Carnival' series Wednesday nights on Mutual.

Schenley Wins Point in 100G Suit by Writer

Schenley Import Corp., bottlers of Cresta Blanca wine, obtained an order Monday (25) directing William K. Wells, writer for Jack Pearl, to furnish a bill of particulars in connection with his \$100,000 suit against Schenley. Pearl's order was granted on default. Wells charges that he was wrongfully discharged on Nov. 19, 1941, without contract, according to Wells' own statement, had another 13 weeks to state the salary that he was owed. Complaint is \$500. The Pearl phase of the wine show on Mutual closed 13 weeks.

Court Heeds Gov't Plea That AFM's Disc Ban May Destroy Stations

Chicago, Jan. 26. In the James C. Petrillo hearing yesterday (Monday) before Federal Judge John P. Barnes, Thurman Arnold charged that the American Federation of Musicians has on recordings is a conspiracy to put 500 small radio stations out of business. Joseph A. Padway, AFM attorney, countered that the Government's case would go to the jury, and he made no charges that were not considered in the first case.

Judge Barnes continued the hearing for two weeks and ordered both Arnold and Padway to file additional briefs confined to the charge that radio stations would be ruined by the ban. Padway told the court the only way to stay the ban would be through a strike, or a refusal to make records; Arnold would go to the jury on the original dispute as to whom the musicians want to work for and their union with the manufacturers of electrical transcriptions.

Padway challenged the court's right to decide the allegation in the first case. He said that the Government's new complaint that those stations become a foe which would destroy them is an attempt to destroy, but Judge Barnes replied, 'I don't invite them some reviewing court will.'

Kirby Hawkes Is Due For Marine Corps Berth

Kirby Hawkes, Benton & Bowles radio director, has applied for a Marine Corps commission and enlistment in air intelligence and is awaiting monetary call. He has passed his physical and other examinations. He was slated for induction Jan. 6, but was exempted by the War Relocation Authority. Walter Craig, who recently left station WMCA, New York, to join Benton & Bowles, is expected to head a radio director. Understood there has lately been friction between Hawkes and Craig.

Trenton, N. J.—Charlotte Wolf, of WTTM, has switched to WINS, N. Y., for a continuity department job.

SENIOR EXEC SUBMITTAL

On virtually the eve of the gathering of the American Federation of Musicians' executive board to formulate demands for setting the recording ban, Samuel B. Rosenbaum, president of WFIL, Philadelphia, has come forward with a plan which he believes could serve as a basis for solving the musicians' grievances against current music.

The plan, in essence, offers a formula for the collection of royalties from jukeboxes, with this revenue going into a fund which would be used for the employment of live musicians in non-commercial fields. The AFM's executive board will meet this Monday (31) to lay the groundwork for the settlement proposals that it proposes to submit to radio, jukebox operators and record manufacturers.

Rosenbaum's plan, while placing emphasis on the money to be derived from jukeboxes, advances the proposal that the smaller stations, whose broadcasting schedules are dependent on phonograph records and transcriptions, also become parties and contributors to this employment fund. Rosenbaum is mailing copies of his plan, in letter form, to every broadcasting station in the country. These letters will show up in the mail today (Wednesday).

The angle about Rosenbaum's plan that will likely cause the AFM officials to question its practicability as a solution for the present impasse is that it is predicated upon the passage of proper amendments to the copyright law. Any step to enact these amendments would probably find it counter-demands from the copyright owners and interpretative attacks, thereby precipitating a spirited and drawn-out debate before the congressional committee on the subject. The AFM officials, if not on the floor of Congress, are in the letter, hold that users of recorded music, even though they can't afford the employment of live musicians, should be agreeable to contribute a fair royalty to an employment fund to be operated under independent control.

After showing how perhaps as much as \$8,000,000 a year could be collected in royalties from jukeboxes, Rosenbaum submits that the same royalty percentage applied to jukeboxes would also be applied to the amount that broadcasters should spend for musicians. He estimates that the AFM's demand for a royalty basis for jukeboxes is 4%. Radio stations are now paying about 5 1/2% of their gross for live musicians.

Based on Senate Figures

Rosenbaum takes as the basis of his jukebox royalty calculation the estimate of Herbert C. Bingham, counsel for the Senate committee investigating the recording ban.

(Continued on page 26)

NET STATIONS SIGN WITH AFM

Pittsburgh, Jan. 26. Guy Brennan, owner of WJAS and KQV, local affiliates of CBS and the Blue Network, who yesterday (Tuesday) settled his differences with the Pittsburgh local of the American Federation of Musicians and the two were able to resume their feeding of remittance and broadcast bands. The Pittsburgh band has been barred to the two networks since last Wednesday (20).

The AFM's board of directors, when Brennan had failed to sign a new contract for his station, announced a boycott of WJAS. The union wanted more men employed during 1943 than the two stations could employ. Brennan demanded a reduction in his musician obligation. The money difference in the argument was around \$4,000. The settlement basis was that the stations continue with the 1942 employment arrangement.

Blue Plans to Interest Sponsors of Top Night Shows to Put 'Em On Wax for Afternoon Repeats

Cisler in Marines

Louisville, Jan. 26. Commissioned a First Lieutenant in the Marine Corps, S. C. 'Steve' Cisler, general manager of WGCR, left for Quantico, Va., Thursday (23) to begin a 10-week training period. Upon Cisler's resignation, director of the broadcasting firm elected Porter Smith as president of the company. Administrative duties at the station will be divided between Smith, who will handle the sales force, and Charles Lee Harris, who will be in charge of programs and program personnel.

Woolley Co-Stars Jolson Program

Monty Woolley has become a co-star of the Colgate toothpaste program on CBS Tuesday nights at the insistence of Al Jolson. Woolley made his debut on the show last week (19) and Jolson the next day prevailed upon the agency on the account, Sherman & Marquette, to give the bearded actor equal billing. Gestures of this sort are somewhat uncommon in radio.

The show has been at the same time undergoing some changes. Parkyarkarkus retires from the show with the Feb. 2 broadcast, so that he can rejoin his wife, who is ill, on the Coast. Carl Bruce, Jr. also plans to leave, and John Edwards and Helen O'Connell are mentioned as being considered for the spot. Miss Bruce is currently at the Hotel Plaza (N. Y.) Persian Room and she has other nitermy commitments which would prevent switching to the Coast when Jolson takes the program there in March for the next months.

Colgate, acting on the suggestion of Jolson, has dropped the high-pressure announcement 'Parkyarkarkus' which preceded the opening of his show. Jolson said that he thought the soap plug disturbed the atmosphere of the program.

BARRY WOOD LEAVING AMERICAN TOBACCO

Barry Wood, who goes off the Lucky Strike 'Hit Parade' with the Feb. 6 broadcast, will probably not transfer to the account's new series, 'You All-Time Hit Parade,' which begins Feb. 12 on NBC. He had been slated as vocalist on the latter show, but is understood to be dissatisfied with his proposed assignment in the new format. Decision is described as '99% final.' He intends to negotiate and freelance radio appearances.

American Tobacco and the Fouts, Cone & Belding agency have no one in mind for the 'All-Time' vocalist job, but yet, Frank Sinatra is set to succeed Wood on the current 'Hit Parade.' Sinatra's deal with American Tobacco is exclusive with the agency, which meant American Tobacco had to use him on 'Hit Parade.' Wood was then assigned to the new show.

McNell, Kepner New V.p.s. of B-S-H Agency

Robert A. McNell has been made a vice-president of Blackett-Sample-Blumstein in the agency's New York office. He has been with the company for seven years, during most of which he was in charge of time buying. J. J. Kepner, manager of B-S-H's Lakeland, Fla., office, the local link with the Florida agency, also has been named a v.p.

Contingent upon settlement of the recording dispute with James C. Petrillo, American Federation of Musicians president, the Blue network is figuring on approaching the sponsors of top evening programs on all networks with an offer to retransmit recorded repeats of their shows during the afternoon. Blue has already indicated its willingness to relax its former ban on recordings on the network.

Idea of the Blue is that there should be a sizable audience for afternoon repeats of the top evening shows, as many people are employed at night, particularly now in defense industries. Others miss their regular shows at times because of other engagements, forgetfulness or for numerous other reasons. In addition, it's believed, that there would be favorable comment of a broadcast and would be anxious to hear a retransmission, just as they go to see films or plays, or read books, upon the recommendation of acquaintances.

The Blue network is comparatively inexpensive added coverage for sponsors of top evening shows. The Blue agency is looking for a series of serial programs on NBC and CBS. Since its loss last year of the four Black-Box shows, it has finally decided that the Blue has carried none of that kind of commercial series and has had some of its time measured time during daylight hours.

Plan similar to the Blue was considered by the agency for Mutual and Young & Rubicam. The agency weighed a proposition to retransmit the top series of serial programs on NBC and CBS. Since its loss last year of the four Black-Box shows, it has finally decided that the Blue has carried none of that kind of commercial series and has had some of its time measured time during daylight hours.

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Roy Wilson, In 100G Suit Vs. Riggs, Wins Ct. Round

National Association of Broadcasters
er of a book he's never read. Attention
ected to the book, 'The Rape of Radio
d on page 24)

"FOR OUTSTANDING WARTIME SERVICE"

*To Win A VARIETY AWARD Is A Great Honor
But To Have Won Such An Award For Wartime Service Is*

THE GREATEST HONOR

AFTER A NATION-WIDE SURVEY OF AMERICAN RADIO,
VARIETY SAID IN ITS CITATIONS:
"BRIGHTEST BEACON IS WHP IN HARRISBURG."

Variety Also Said:

"The programs, both general and special, that WHP has planned and executed to reach the people are as bracing as fresh air filtering into a stuffy room. They are personal, warm and infectious. They stir not from without, but from within. The station has succeeded admirably in making the individual re-discover for himself the prideful and satisfying thing it is to be an American."

IN APPRECIATION
We of WHP are extremely proud and appreciative of this citation and its comments—but we are equally appreciative for something more.
We are appreciative for what VARIETY has done for the entire radio industry.
In its 1942 Award, VARIETY has pioneered the recognition of radio's importance in the war—because it has been the first authoritative source to recognize what radio is doing.

*TO THE CONTINUATION OF THIS SERVICE, WE
REDEDICATE OURSELVES WITH REAFFIRMED INSPIRATION*

WHP

HARRISBURG, PENNSYLVANIA

"RADIO'S BRIGHTEST BEACON"

Payroll Traffic

Battle—Bill Hinkle, publicity director at KIRO, local Columbia outlet, has been upped to head of public relations and special events department. Maggie Donovan, formerly in continuity department of the station, is now handling publicity.

Spencer Green, publicity director at KONO-KJR, has joined the staff, getting rating of lieutenant, j. g., and has gone to Columbus, Ohio, for training. Bob Bayley, formerly with Seattle Star, replaces Charles Brass, traffic manager of the NBC and Blue stations, now in the army. Dorothy Lee, formerly with KPQ, Wenatchee, has taken over traffic direction.

Buffalo—Announcer Fred Keller, lately of WBBN, into the Army. George Torg, program director of WBBN, also called for Army duty, but given temporary replacement.

Minneapolis—Changes at KSTP elevate John Versantre, former newscroom, to news editor. Sam Roth has been added to the engineering staff and Del Franklin from KDAI, Duluth, taken on as an announcer.

Cleveland—Morris Condon, announcer and publicity head of WGAR, left for the Army and was replaced by Ray Spencer, from WCAE.

Pittsburgh—Dwight Myer, chief engineer for KDKA here, has gone to the Westinghouse radio plant's headquarters in Philadelphia to relieve Joseph E. Baudino, former KDKA staffer, as technical supervisor. Baudino has been granted a leave of absence for several months to supervise industrial installations for a newly-developed Westinghouse process of in-planting. Ted Kenney, Myer's assistant here, will take over post of KDKA's chief engineer until Myer returns.

KDKA has separated transcription and recording department from regular music library and named Nancy Brooke to the post of disc-mistress. Shirley Lelzer gets the music librarian's berth. Ruby Whalen, formerly of the promotion division, replaces Miss Lelzer in the traffic department. Another shift sends Mae

Salt Lake City—Wall Greenwell is newly appointed traffic manager at KSL. She was formerly with the continuity department of KDL. Herbert Chittick, announcer at KSL, left for the WFOP, Flint, Michigan, as program director. Additions to KSL staff are Mel Jass, formerly of KUTA, and W. H. Carpenter, from WHAM, Rochester, N. Y. Both are announcers.

Denver—Walter Seiden, formerly of WURL, Richmond, has joined the staff of KFEL, Mutual affiliate, as chief engineer. Bill Welsh, former news editor of KFEL and more recently assistant manager of Keltel Television theatre, has resigned to accept a position with the local OWI.

Philadelphia—WEPN recently announced the following staff changes: Bob Roberts, staff announcer, left to join KYW; replaced by Thurston Holmes, formerly of WCAU. Carl Goodwin, formerly of WTBO, Cumberland, Md., joins WEPN, replacing Ray Derry, who was inducted.

Jerry Austin, assistant to News editor Gil Babbitt, has been named chief announcer of WEPN's F-M station WTPH. Dorothy Wolf, assistant to program manager Law London, has been named commercial manager. She will be replaced by Madeline Hudone in program department. Hilta Rusin has been appointed head of the auditing department, with Clair Rush as her assistant.

San Antonio—Henry T. Cabanis is latest addition to staff of WOAI. He is news announcer for the morning newscast and assistant news editor. Comes here from KXYZ, Houston.

Rochester—Mrs. Ruth Berenstein, former legit and radio actress, joins WHAM as first fulltime woman announcer. (Continued on page 28)

A & A DECISION ON FUTURE BY FRI. (29)

Amos 'n' Andy will leave New York for the Coast Friday (29). By that time, according to William S. Paley, CBS president, the show's agents, A. & A. will have made plans for the future. As of yesterday (Tuesday) the act had not set for a successor program to Campbell Soup, whose payroll they leave no longer.

William S. Paley, CBS presy, had lunch with Amos 'n' Andy last week, and it was understood that they had discussed their about remaining on the network under a new act, but set for a that the result had turned him down.

AGCYS. SIDESTEP VARIETY SHOWS

The shortage of name talent for radio has already affected the prospective plans of some of the larger advertising agencies. As the result of information gathered from the agencies, several ad agencies have abandoned any ideas they might have had about recommending various shows to their clients as suitable replacements or new ventures.

The queried agencies have in most instances firmly stated that the ad agency men what difficulties they might expect should they undertake to put together a variety show at this particular time. Aside from the limited availability of established names, the agencies would find, according to the 10-percenters, that the film and stage headliners who can be had and are acceptable, pricier guest dates to a permanent all-star variety show created for them. The responsibility for making good is less and the salary is generally limited. The cost of guest appearances, there is also the narrow market created by the disinclination of the top named (\$5000 a program) film stars to take radio work because of the Government's income ceiling. The policy against the use of studios of barring contact talent from taking any outside work so they will be no chance of their exceeding the ceiling. The migration of other film names to the radio to do entertainment service among American troops is cited as another cause for the present talent shortage.

Sell Talent Like Pix

Continued from page 3

having to take whatever is available. For freelance film players joining in N. Y. the earnings are unlimited. It all depends on how much they want to work. They can play as many as five guest spots a week, if they are so inclined. The choice between dramatic and variety programs is almost even. The pressure of demand not only involves such freelance stars and headliners appearing in Broadway productions, but performers who head their own weekly programs. A letter case in point is Ed Gardner, of 'Duffy's Tavern' (Bristol-Myers). Gardner's contract with B-M is non-exclusive, and so he makes the rounds other network commercials, with the dates depending, of course, on the money and convenience.

Talent buyers for the ad agents declare that their worries about the guest end of their jobs derive more from the shortage of worthy material than from the prices asked. The William Eddy agency, in buying comedy names for the 'Camel Caravan' (CBS), stipulates that it get the first break on appearance and, according to talent agencies, is inclined to pay the premium for the privilege. The same requirement is advanced by dramatic names for its 'Cavalade of America' series (NBC). The other steps on in the guest name circuit are reported as not so insistent on the 'first run' provision.

It was only about a year ago that talent agents in N. Y. were complaining about the dearth of available network spots for guest names, and the concern among those specializing in radio booking about being able to continue in business was real. The last time that a demand of approximate proportions prevailed in N. Y. was about nine years ago when the Rudy Vallee - Fleischmann hour started to elicit in a big way and other advertisers took this development as a cue for embarking likewise on guest variety programs.

Inside Radio

Continued from page 22

written by Robert West, published by Rodin Publishing Company, Inc. and wearing a jacket which quotes 'Newell Miller, Pres., National Association of Broadcasters,' as declaring the volume 'The most revealing book on radio since the advent of broadcasting.'

CBS head said he has never read the book or made any such statement about it. He said the Rodin publishers admitted that the purported quotation from Miller and others in radio were due to an 'egregious blunder.' Miller didn't even receive a complimentary copy.

Director of a top network commercial series, inducted into Army, was wearing a jacket which quotes 'Newell Miller, Pres., National Association of Broadcasters,' as declaring the volume 'The most revealing book on radio since the advent of broadcasting.'

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Pittsburgh, where radio began, has suddenly become conscious of radio as an institutional advertising medium, with three big local firms signing up for network shows all within a week. In past, Pitt industries have consistently given radio the air.

Latent Pitt firm to take a coast-to-coast in D. L. Clark end company, which has signed with Blue network for half-hour newscast every Sunday featuring John Gunther and John W. Vandercook. Clark announcement came right on heels of H. Heinz, who for 'Information, Inc.' show following by few days inaugural on NBC of Westinghouse-sponsored show starring John Charles Thomas.

Run & Maple Tobacco Corp. will repeat the spot broadcasting technique that it has used the past year on the R. & M. brand for another twelve, Three Squires, which CBS has signed for a 15-minute program for the announcement booking pattern will be three to six plugs a week on around 75 stations once every three months with the copy concentrated on the free sample audit. The technique has worked out quite successfully for Run & Maple, which sells for 25c. Three Squires is a 13c brand. Raymond Specter is the agency.

Starting out as just another family chatter play on CBS, F. Hugh Herbert's 'Meet Corliss Archer' is branching out to other fields. George Abbott has taken the stage rights and will give it a Broadway production, and Herbert made a deal with Good Housekeeping for 24 installments. Backed by this sudden interest in the script, generally referred to as an offshoot of the 'Junior Miss' type of adolescent adventure, CBS is making a serious pitch for sponsorship.

American Tobacco's employment of staff announcer Maurice Hart as understudy to stand by as possible sub for Martin Block on the 'Milk Bottle Ballroom' program on WJVE in New York is not the first such instance. Liggett & Myers paid Harry Von Zell as understudy for a name announcer on a Chesterfield cigarette series in 1933, as the latter performer was unobtainable.

Anne Thomas, who does the secretary role on the 'Easy Aces' 'Abe's' 'Rush Rose' and other radio shows, has a similar story. With Paul Simon in 'Counselor-at-Law,' was the victim, twice running, of mistaken photo captions. The N. Y. World-Telegram identified her as Ann Corio, and the Sunday Times espoused her as 'Ann Carey.'

Owners of battery-operated radios, particularly those on farms, were turned by the War Production Board Jan. 11 to conserve their batteries and to plan on getting along with only a single set of replacements a year. Production of farm radio batteries has been cut owing to restrictions on zinc and other factors.

The Czechoslovak government in exile has arranged for World Broadcasting to distribute electrical transcriptions of the Lidice program that was created by WNEW, N. Y., last months. The e.l.s. are being offered gratis with only a restriction as to their use for commercials. Clearances on material, performances and recording have been okayed.

Federal Trade Commission took to task Chester D. French, who does business as French Laboratories at Long Beach, Calif., for misrepresentation of its products, 'Paf-Tabs,' 'Paf-Ten' and 'Paf-Ten,' in radio continuities and other advertising.

Alex Osborn, executive v.p. of BBDO, has written a 38-page inspirational book (McGraw Hill) titled 'How to Think Up,' emphasizing the need of creative of worthwhile creative thinking up of ideas. Bruce Barton did the foreword.

Doc Pierce Expands

The station list on the Doctor Pierce Remedies, Famous Prescription and Golden Medical Discovery, is being extensively increased by the Doc Jones agency. The plug schedule for each is a six week.

SOMETHING NEW

BOWMAN'S PRESENT BETSY RAN

The Southern Bright Spot

MORE MASS MARKET BUYERS

than any other daytime news commentator in New York

NOTE—he's now for sale at WOR, that power-full station. Call, write, or wire for further facts. Our address is 1440 Broadway, in New York.

Ford Nixes CBS Five-Wkly. Sked

Ford Motors last week turned down the pitch of the Columbia sales department for the Ford nightly news program currently on the Blue. The CBS offer was the five quarter-hour, Monday through Friday, which Amos 'n' Andy (Campbell Soup) vacate next month. On the Blue it's seven nights a week for Ford.

Ad agencies report that CBS has expressed a willingness to break up this across-the-board strip (7-11:15 p.m.) for sale to two different advertisers, one taking three spots a week and the other the remaining two periods.

CONTINENTAL UPS SPOT AFTER JAN. SUCCESS

Continental Baking has upped its spot schedule for the entire year of 1943 because of the gratifying results obtained from the campaign so far in January. The original plan was to start off the '43 campaign with a heavy barrage of minute announcements for the month of January, and keep the campaign going for the rest of the year with a schedule amounting to 10% less than it was for that lunar period. The schedule has now been amended. The scale used during January will apply throughout the year.

The average station's schedule called for 15 announcements a week through January and 10 a week for the subsequent months. Ted Bates is the agency.

Gluck Moves Up

Charlotte, N. C., Jan. 28. Earle J. Gluck, president and former general manager of station WSOB, has been promoted from lieutenant commander to commander in the naval reserve. He is assigned to naval communications and is stationed at Charleston, S. C. Gluck is a veteran of World War I, having also served there as a radio man in the navy.

WMC, MEMPHIS' OLDEST OUTLET, HAS 20TH ANN

Memphis, Jan. 28. WMC, this town's oldest radio station, observed its 20th anniversary the past weekend without fanfare. Even the ordinarily would have prompted all sorts of anniversary whoop-de-dos was recognized quietly because of the war.

Birthday salutes were extended on the National Farm and Home Hour and other net programs. In addition to dedications on the Hal Burns show, "Young America Sings" and the local Memphis Down in Dixie broadcast from WMC via NBC.

Started as a microscopic outfit on the top floor of the old Commercial Appeal building in 1923, WMC has grown as a tribute to the vision of C. F. J. Mooney, late editor of that newspaper, who was among the first journalists to recognize radio as a competition possibility for the press and to move in on the infant rival. To the public the whole idea was a novelty then. But today WMC is operating over 5,000 watts day and night from modernistic quarters occupying three floors of the Goodwyn Institute Building in the heart of Memphis—and there was a time at the height of the depression when the WMC profit helped ease the pain of the newspaper's receivership troubles. Station is local NBC outlet and also key spot for the South Central Quality Network.

'Crime Doctor' Gets Change of Format

'Crime Doctor,' Max Marchetti's whodunit meller Sunday nights on CBS for Philip Morris, has been revised in format. 'Jury' of studio listeners has been dropped and the lead character, Dr. Hart, has been written out. New lead, Dr. Ordway, is played by Everett Sloane, replacing Walter Grezda, who had the part temporarily.

Idea of the new format is to provide more bloodshed and hokum. Boston—Gertrude Lanza, formerly with the NBC and CBS Artists Bureau, is new WNCN-Tanker network publicist, according to "Red" Marston, in the Marines.

Alphabetical Mixup

Memphis, Jan. 28. Now they're confusing radio stations with Government bureaus.

Hank Slavick, managing director of WMC, picked up the phone the other day and was assailed by a tirade about draft boards taking unskilled labor away from factories. Fuming, Slavick interrupted to plead innocence.

Isn't this WMC—the War Manpower Commission in Washington? yelled the voice at the other end.

"Hell, no," said Slavick; "this is WMC—the radio station in Memphis."

"Oh, damn!" uttered the baffled party, who turned out to be a war plant president from Texas.

Lewis Moves Into Higher OWI Post

Washington, Jan. 28.

William B. Lewis, who has been chief of the radio bureau of the Office of War Information, has become an assistant director of the domestic branch of OWI, in charge of plans and production. This means that in his new post the former radio bureau chief will take over the supervision of operations of all six domestic OWI bureaus, radio, motion pictures, graphics and publications, news, special operations and intelligence.

To aid him in the planning function, the Bureau of Campaigns will become a division in Lewis' office, with Drew Dudley as chief. Dudley has been assistant chief of the campaigns bureau.

James Allen, assistant director of OWI's domestic branch, will continue in his present post with full authority under Domestic Director Gardner Cowles, Jr., except for the specific duties assigned to Lewis.

A new chief of the domestic radio bureau is expected to be named in a few days.

Boyor's Publicity Firm, Via Gratis Discs, Puts Clients on 100 Stations

More than 100 local stations throughout the country are currently carrying gratis a weekly recorded news comment series produced by the Carl Boyor & Associates publicity firm, of New York, to ballyhoo its clients. Large number of the stations have the series sponsored locally, retaining all the proceeds. Production cost of the series is paid by the accounts getting the publicity plugs on the programs.

Series is called "Todd Grant Gets the Story" and is heard locally in New York via WINS, the Hearst station. Todd Grant is a fictitious name, the actual recordings being made by radio actor Jackson Beck, from scripts prepared in the Boyor office. Irv Tunican, a network news writer, was formerly scripter of the series, but various others have recently been tried on the assignment.

Bob Cotler produces the show. The material for the scripts is, of course, obtained from the firms mentioned liberally throughout the broadcasts, though not all of them are Boyor clients. According to the Boyor office, an effort is made to mention only one client on each show, though sometimes "others are thrown in."

An official of the Boyor company also explained that the treatment of the material is kept as objective as possible. He further asserted that all material is cleared through censor officials of the Army, Navy and other government agencies possibly involved, and that scripts are filed with the National Assn. of Broadcasters.

Objective Writing

Broadcast of the series heard Jan. 17 over WINS tended to bear out the Boyor statement that the writing is objective. At least the editorial slant was rather cleverly handled. Major plug for the stanza was for Goodrich Rubber Co., for its newly-developed "Speed Warden" device intended to curb driving at excessive speeds. The inventor and a Goodrich vice-president were in-

terviewed about the value of the gadget and the amount of rubber it would save.

Other plugs on the show were for Fruehauf Trailer Co., Bethlehem Steel (which was incorrectly stated to have a plant in Pittsburgh), Front & Whitney and Parls Manufacturing Co. There was also some palaver about "free enterprise."

Although the NAB generally frowns on the acceptance of such free-for-recorded shows as the "Todd Grant" series, the Boyor official explained the willingness of stations to take the platters by saying they fill time on the air. He added that the ban by James C. Petrillo, American Federation of Musicians' president, on the making of records has accentuated the readiness of local stations to accept the publicity platters. That is particularly true with stations which have obtained sponsors for the series, he declared.

The Boyor office has been making and distributing the series for about a year, he said. Since the Boyor firm does not share in the receipts of local sponsorship of the show, it does not know or attempt to check on what rates the stations collect for it.

Teach Acting to Latins To Fill CIAA Radio Void

Schools of radio acting for Spanish and Portuguese speaking people in the U. S. are being organized by the Coordinator of Inter-American Affairs. Idea is to supply talent for the greatly increased Spanish and Portuguese language programs being broadcast to the Latin-American countries. Existing shortage of actors for such shows is being accentuated by the drafting of available men for the army.

Schools will first be restricted to the N. Y. area, but may be extended to other network centers later. Those taking the acting courses will not be paid during that time, but when ready to do actual broadcasts will be paid regular AFRA rates.



"KYW... has truly joined hands with the people"

... from VARIETY Showmanagement Awards Issue
which gave Special Award to the KYW Scrap Drive



KYW is proud of its Variety Award for War Effort
Promotion in 1942. We're aiming even higher in 1943.



Testing Public Tolerance

Agency men in the daytime program field are watching with considerable interest the present morning setup on NBC, which has three folk-convicted searls in succession. It's figured that ratings will indicate whether audiences are drawn by the fact that somewhat similar shows are in a block, or will become tired of three of a kind in a row.

The three are 'Vic and Sade,' for Procter & Gamble, at 11:15 a. m.; 'Snow Village,' for P. & G., at 11:30; and 'David Harum,' for Bu-O, at 11:45. Compton is the agency on 'Vic and Sade' and 'Snow Village,' and Blackett-Sample-Hummert has 'David Harum.'

Until 'Snow Village' replaced 'Against the Storm,' the 'Vic and Sade' and 'David Harum' combination was separated by a drama.

CBC TO REORG LABOR FORUM

Ottawa, Jan. 26.

Result of a beef from the Workers' Educational Ass'n recently that the Canadian Broadcasting Corp. had mangled scripts for the 'National Labor Forum' program, CBC will reorganize the show and ring in labor groups to help produce it. 'Forum' is a discussion broadcast dealing with labor matters on the CBC national net each Wednesday night.

CBC and laborite officials met here last week (19) to fuse joint production unit of six men. Co-operating with CBC in 'Forum' will be, besides WEA, the Trades and Labor Congress of Canada and the Canadian Congress of Labor. A general secretary will be appointed to supervise broadcasts in conjunction with the committee, according to an agreement drawn up for approval of laborites involved.

TLC and CCL are major labor groups in the Dominion. Minor organizations will also be represented in a minority in the committee.

Newton Aides Pryor

Carrroll Newton, of the B.B.D. & O. agency, has been given the title of associate director of radio, thereby sharing the responsibilities of the department with Arthur Pryor, Jr., who holds the title of v.p. in charge of radio.

Frank Silvernail, who recently came with B.B.D. & O. from Young & Rubicam, will have charge of the business operations of the department with the title of business manager.

Kansas City—Guy Bates is new mikesman at KCKN here.

London Calling

London, Jan. 12.

Although Ben Lyon donned his American major's uniform in the U. S. Air Force Dec. 15, he is still permitted to broadcast in the weekly BBC feature with Bebe Daniels and Vic Oliver on Sundays, as well as overseas broadcasts, but no other work.

John Wall, head of the BBC variety department, who has been located at the North Wales headquarters, is returning to London with some of his staff.

New post has been created at the BBC, that of Dance Music Supervisor, which will be filled early in the new year by Mrs. D. H. Neilson, artists' manager for Decca Record Co.

Walter Peacock has had a stab at adapting Tolstoy's famous novel, 'War and Peace,' for the microphone. It will be broadcast on four successive Sundays starting Jan. 17, in two installments of an hour each—one in the afternoon, the other in the evening.

New series by Philip Leaver, 'The Stars Come Out at Night,' made its bow Dec. 26. Athene Seyler was the first 'star.' Feature is a revue type, with music by Edward Coe and Geoffrey Wright, produced by Reginald Smith. Others in cast are Cherry Lind, Edward Coe, Graham Pryn, Arthur Marshall, Olive Richardson.

Low Stone is touring caude.

Round Max Bacon, Ambrose drummer, does drum in new flick, 'Miss London, Ltd.'

Jack Leen band made promising debut on stage of Regal, Marble Arch. Has 17 men, plus vocalists

Argentine Warns Radio It Will Remain Neutral

Buenos Aires, Jan. 19.

Argentine radio outlets were warned by Radio Comodoro Section of the Direccion General de Correos y Telefonos (Post Office) not to assume that the government in any way stepping off its neutrality stand. Reminder in the form of a note in official publication cautioned stations against over-exuberance one way or the other, which actually means a slip down on pro-democratic outlets, which constitute the majority of transmitters.

Broadcasters were told that all news of the European conflict must be handled dispassionately and that there must be no commentary on the government's handling. Only official communiques can be aired.

Chile's Break With Axis Silences Last Pro-Nazi Station in So. America

Santiago, Chile, Jan. 25.

Chile's rupture of relations with the Axis last week (20) sent the last pro-totalitarian broadcasting outlet in this hemisphere off the air. Kilowatt was Radio Maipú, which regularly and openly espoused the Hitler-Mussolini-Tito cause in beaming from here to North and South America.

Argentina remains the only country in this hemisphere still open to Axis diplomats, but no out-and-out Axis transmitters exist there. More or less following the lead of the Argentine government, stations there endeavor to keep on the fence. Several of them lean heavily, however, toward the democracies, with Radio Belgrano in Buenos Aires, adopting a particularly jubilant tone last week in commenting on the Chilean break.

Interesting to those following propaganda trends has been Maipú's lavish following of the line aired by Nazi DXers to Chile. Station was obviously being subsidized by the Hitler government and local Nazis, for it carried virtually no advertising and had no other visible means of support.

Gloria Kane, Harry Hudson, Dorothy Colson, 'Minique' and Maurice Asch. Imeson Brothers, brother dance band is split. The Army.

U.S. Sponsors Keeping Careful Tabs On How Their Coin Is Spent in S. A.

Supreme Court Will Review C. C. Issue Between KOA, WHDH

Washington, Jan. 26.

The Supreme Court agreed last week in review a lower court decision which directed the Federal Communications Commission to permit the clear channel station KOA, Denver, to intervene in the application of station WHDH, Boston, for more power and night time service on the same channel as the western broadcaster. Both stations operate on 850 kilocycles.

KOA sought to intervene in the WHDH application, but the FCC held that the increased time and power of the Boston station would not interfere with KOA's service. The case was taken to the Supreme Court by the FCC after the Court of Appeals for the District of Columbia ruled against the commission and directed it to allow the Denver station to intervene.

Linkletter Fined \$500 On Fake Citizenship Charge

San Francisco, Jan. 26.

Art Linkletter, Prices and Low Angeles freelance radio advertiser, was fined \$500 in federal court here on his plea of guilty to a charge of falsely claiming United States citizenship. Federal Judge Michael J. Roche affirmed the prohibition which Linkletter had sought, because, the judge pointed out, if probation were granted, the radio man would be unable to continue his efforts to become a citizen.

Linkletter was charged with claiming citizenship in applications for passes to radio stations, although he was born in Canada and had never been naturalized. It was an error in judgment, he told the court, 'I have suffered many weeks of anguish. I wish to God I had never done it.'

Akron—Frederick Freedland, coming here from Fort Wayne's WOWO and WGL, takes over job as production manager at WJW Mutual outlet. Bob Ingram, who recently returned here with WJW, has joined WAKR, Blue station.

Buenos Aires, Jan. 19.

While U. S. time and space buyers in Latin America plan to keep 1943 budgets up to pre-Pearl Harbor levels, core with which even being dished out indicates that using advertising to won Latin goodwill is to be no hit-or-miss proposition.

Agency execs here are keeping careful tab of every centavo, billiard and rest being paid out to radio outlets, dailies and weeklies. Not only are agencies keeping the tabs, but also the station and periodicals supporting the Axis, just also that agency's worth is insured.

Office of the Coordinator of Inter-American Affairs and U. S. Department of Commerce have been responsible for surveys to determine how much U. S. outlets are spending south of the border. Understood here that they are giving no instructions as to where the suggestions as to where the info is available as a guide to imitators.

While there are an increasing number of broadcasters and publishing houses on the official U. S. and British blacklists, it is still hard to spot the Rome and Berlin microphone jels from the honest pro-democrats in many cases where official listing has not been possible or accurate. Local handling also become used more to prevent slip-ups by home offices.

U. S. volunteer groups in various Latin capitals have set up policing agencies, and the Coordinator's Office has also been active in this field, compiling extensive data indicative of the slant of papers and airers, finger-pointing at those disseminating Axis talk.

Expected U. S. manufacturers will plank down about \$5,000,000 for space and time during '43, greater proportion going to radio, not only because of its developments as an information and sales medium, but because many Latin publications have upped ad rates by 25-100% due to hyped costs.

Promoting Thrift

The Savings Bank of New York State is buying America's participation programs to promote a thrift campaign. These programs will carry from three to six announcements a week. The list comprises nine markets.

Ruthrauff & Ryan is the agency.

Greater than ever

C. E. HOOPER • Cincinnati Audience Measurements • December, 1942					
	percentage of listeners				
	"A"	"B"	"C"	"D"	"E"
MORNING INDEX					
MON. THRU FRI.	36.3	32.4	11.5	11.5	8.0
8:00-12:00 A. M.					16.8
AFTERNOON INDEX					
MON. THRU FRI.	35.7	33.4	10.7	8.1	12.0
12:00-6:00 P. M.					23.7
EVENING INDEX					
SUN. THRU SAT.	50.9	11.4	8.9	19.0	9.5
6:00-10:30 P. M.					40.0

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W. C. P. O. CINCINNATI NEWS STATION

ALL DAY LONG OTHER CINCINNATI STATIONS COMBINED CAN NOT EQUAL W. C. P. O.'S GREAT LISTENING AUDIENCE

Ellington at B.O. and Musically, Niftily In Groove at Carnegie Hall Concert

By ABEL GREEN

Unhindered and unabashed by the sacrosanct precincts of Carnegie Hall, Duke Ellington's concert at that New York citadel of the classical arts was strictly in the groove. It was a sellout for Russian War Relief, with the passing of the orchestra also reported of generous proportions. The occasion itself celebrated Ellington's 20th anniversary as a maestro-conductor.

To the credit of the Ellingtonians, they were relaxed and did their jazz job in workmanship manner. However, there were some whose conductance was not without merit when they observed that the boys were doing their stint in an attitude that might be called "for some 300 street bistro, and that the Duke alone was impeccable in tails, as he always is. Perhaps the relaxed attitude of the concert was the maestro's own ultra fastidious presence, as against the boys in their dress suits (no tux), with shoes not exactly over-shined, and one or two in rather grotesque stance with high-heeled trousers.

But since this wasn't a fashion show, although the "tail" dances are extra part of showmanship, the summation of the concert itself is all to the good. Most of the music was of it. If interesting, none of it mediocre. The most pretentious piece was "Black, Brown and Beige," a tone parallel to the history of the Negro in America, a bit self-conscious, as those tunes of Ellington are, but it never bored, even though running a bit fulsome with its 45 minutes. As a masterpiece, "Black, Brown and Beige" possesses quite a few sock strains which will eventually emerge as popular songs. This, too, should follow shortly as regards "Black Beauty," a standard Ellington composition, which is the third in the Portrait series, the title referring to the late, great Florence Price. Opening the "Portrait" was that of Bert Williams: the second was Bolanigis (Bill Robinson, of course), and Miss Maudie the last.

Unlike Paul Whiteman, Benny Goodman and Pat Waller, his jazz proponent; into Carnegie's sacred portals, Ellington is the more distinguished by a dominant all-Elton program of compositions. A versatile musician indeed, the maestro, while belating his disapprobation across the length and breadth of the land for two decades, has fashioned an arresting cavalcade of his tunes, and it's no wonder he is in the groove with these works that the Duke really sends.

"Black and Tan Fantasy," opener, and "Rockin' in Rhythm," second, primed much. The first introduced the new Mercer Ellington, with two works, "Moon Mist" and "Jumppin' Punkins." Then the Portraits and the "BBB" tone poem before the intermission.

Comprising 16 men (four rhythm, six brass, six drums, with trumpet doubling lead in certain passages), the boys evidenced a relaxed attitude, they were not just gutbucket music. Their virtuosity in the solo passages was maintained throughout, especially Ray Nance on the violin; Juan Tizol on trombone his "Bakin' Blues" a highlight concert, one of the few not by Ellington; Alvin Ralston on the string bass, Ben Webster on tenor sax; Fred Beale on alto sax; Lawrence Brown, trombone; Rex Stewart, cornet; Harold Barker, trumpet, and Duke Ellington a perpetually patient, alternately playing the Steinway passages where needed, and the piano when he uses his hands to direct, no baton.

Duke Gets Praise

At intermission, Duke Kennedy (Duke) Ellington was presented with a plaque by Dennis Morgan, actor, starting salutes from the topflight musicians. The first two signatures thereon were Leopold Stokowski and Walter Damrosch. They followed Edward Johnson, John Charlie Thomas, William Grant Still, Deems Taylor, Earl (Palmer) Hovland, and Anderson, Paul Robeson, Lawrence Tibbett, Marjorie Lawrence, Ayer Adami, Roy Harrod, and Duke Ellington. Albert Coates, Fritz Reiner, Eugene Ormandy, Morton Gould, Kurt Weill, Aaron Copland, and Duke Ellington, Benny Goodman, Jerome Kern, Cal Cowley, Artie Shaw, Max Steiner, and Dixon Allen, Alan Watts, and C. Belymer.

Of the 3,000 capacity, the orchestra was almost 300 seats in the stage.

A side-show was a couple of hyper-

enthusiastic jazz savants whose peppy antics, in tempo with the Duke's rhythm, made for a visual object of the basic intention. However, there was no jivin' in the aisles.

The second portion was more staccato, a sequence of shorter pieces including a notable work by Billy Strayhorn, "Dirge," and "Stomp," Ellington's "Are You Ready for the Real Thing?" and "Got Around Much Any More." Mood Indigo, "Rise of the Rio Grande," "Dance," and "Dance."

The Duke repeats two more concert, one in Boston's Symphony Hall Jan. 26 ("Soldiers and Sailors' Fund auspices), and another in Cleveland Feb. 20.

The William Morris agency, handling Ellington's show biz activities, did a particularly notable buildup job in recent weeks, with a national publicity campaign, radio broadcasts, and tribute, etc. The Duke should cash in plenty hereafter. His stature most maestro now approximate the Whiteman tradition.

Ellington Concert Sidelights

No popular-band-concept of the type that Duke Ellington and Russian War Relief sought as successful. Carnegie, like the other venues, (23) evening has stirred up as much contention. Pre-concert discussion, "Black, Brown and Beige," and publicity campaign, was as nothing, however, in comparison to the hurricane of talk, arguments and diverse opinions which followed the affair.

Among band people Monday night there was no discussion of conversation. No matter where one butted into a huddle the subject of "Black, Brown and Beige" it was, and the performance of Ellington and his men. It was generally agreed that the band had done work admirably, but opinions were far apart on the material the leader used.

Of course, the majority of discussions centered around Ellington's debut in Carnegie, and the "Black, Brown and Beige" piece was picked apart repeatedly, its highlights and low points cited and measured. A number of newspaper reviewers there appeared similar differences of opinion. No two of the reactions were alike on the affair as a whole, but most expressed disappointment in "BBB." All, however, praised the Ellington's orchestra, individually and collectively, was quite a combination.

For a different reaction to the performance of the band and its soloists, there was interest in the faces of noted musicians (virtually all of whom were there with it, it seemed, the entire roster of big and little executives, and people from all walks of shows business). As Johnny Hodges, Rex Stewart, Lawrence Brown, Juan Tizol, Ben Webster and other outstanding instrumentalists, first and foremost, their feelings were plainly evident.

Whether or not the concert was an artistic success, it is agreed that the comment it created was invaluable to Ellington's future. William Morris agency, which handles Ellington, was so impressed by the attention it got and by the sellout of the concert, that it has decided to drop the idea of playing a return engagement at Carnegie in a few months.

Ellington did a preview of the affair Friday night (24) at Rye, N.Y., where he played to about 1,000 admissions at \$3 per.

METOP'S B.O. STILL OK; WON'T TOUR THIS YEAR

The Metropolitan Opera continued its amazing pace, being ending 1942 showing a profit of \$45,000. This was the Met's last profit of \$45,000. The season thus far on a performance basis, but not on a profit basis. The Met has been cancelled this year due to rail restrictions and will be cancelled with the season next week. The Sherwin-Williams auctions of the Air necessitate the Met's cancellation. The Met is in Boston, Washington and the South are out. The N. Y. season may be extended a week or so if profits hold up.

Band Reviews

AL TRACK ORCH (9)
With Red Maddox, Dave DeVore
Diana Hotel, New York

Track's small contingent hasn't worked the act before, spending most of its time in the Midwest. For its instrumentation (three sax, two drums, and rhythm) it puts forth smooth and listenable dance music, but it lacks the punch and drive of a big band. The music is so-so, and the band makes the music into a salable piece of property.

Track himself does comparatively little of the comedy stuff. Red Maddox, however, is a comedian who does an amazing for a laugh, and Dave DeVore, bass player, handles those "bunch" numbers. But John Maddox does an extremely funny drunk bit, and DeVore, too, does a Mr. Hyde routine which stands out. There are other things they play are the salient ones. On the whole, this is a worthwhile cocktail-party coming act.

TOWNSMEN (4)

Sherran Hotel, N. Y.

Townsmen combination have spent close to 13 weeks in this new room (capacity 100), and from the time of a fair-sized crowd when called they have built up a following. The band is led by Stanley Keller, Hal Roberts, bass player, and Elton, guitar. Bill Raymond, piano-accompanist-vibrolone-soloist, the group did a number of things they play are the salient ones. On the whole, this is a worthwhile cocktail-party coming act.

Things go slightly misty-eyed backstage at the Strand theatre, N. Y. last Thursday afternoon (21) when Jimmy Dorsey began making a swish in vocalists. During the 3:30 show Helen O'Connell completed her routine to the audience, and then introduced her successor, Kitty Kalien, who did two tunes. When the show was over Miss O'Connell started to wear backstage and, almost before she opened her mouth, she was snuffed. Dillo Miss Kalien, mostly from nervous reaction to her debut.

Army band at Fort Slocum, N. Y. (New Rochelle), was brought into New Studio N. Y. recently to do a series of recordings that is shipped overseas to entertain servicemen. They spent all of one day cutting.

Practically all of the country's top orchestras are out recordings for foreign use is a general one. Many of the post offices are staffed by former members of the best civilian bands in the country.

Charlie Barnet is not abandoning his orchestra, but he is taking a vacation for four weeks to recover from a generally rundown physical condition. Band has agreed to stay off, too, and reorganize when Barnet is ready. Band's last date is Palace theatre, Fort Wayne, Ind., Feb. 5-8.

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"INKredible"

EVERYWHERE!

PARAMOUNT,
NEW YORK
\$81,000

NEWARK
\$19,000
(6 DAYS)

CHICAGO
\$50,000

CLEVELAND
\$28,000

BOSTON
\$34,000

DETROIT
\$60,000

DAYTON
\$15,000

THE INK SPOTS

STARS OF STAGE, SCREEN AND RADIO

PITTSBURGH
\$31,000

PHILADELPHIA
\$34,000

COLUMBUS, O.
\$12,000
(13 DAYS)

MINNEAPOLIS
\$22,000

MILWAUKEE
\$20,000

SMASHING RECORDS ON THEIR SECOND DELUXE THEATRE TOUR!

ENROUTE TO:

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| ● Jan. 29 to Feb. 4 | Orpheum Theatre | Omaha, Nebraska | ● March 5 to 11 | Palace Theatre | Albany, N. Y. |
| ● Feb. 5 to 8 | Paramount Theatre | Des Moines, Iowa | ● March 12 to 15 | Palace Theatre | Akron, Ohio |
| ● Feb. 9 | Paramount Theatre | Springfield, Ill. | ● March 16 to 18 | Palace Theatre | Youngstown, Ohio |
| ● Feb. 10 | Rialto Theatre | Joliet, Ill. | ● March 19 to 25 | Circle Theatre | Indianapolis, Ind. |
| ● Feb. 11 | Orpheum Theatre | Madison, Wis. | ● April 9 to 12 | Interstate Theatre | Fort Worth, Texas |
| ● Feb. 12 to 18 | Regal Theatre | Chicago, Ill. | ● April 15 to 21 | Interstate Theatre | Dallas, Texas |
| ● Feb. 19 to 25 | Paradise Theatre | Detroit, Mich. | ● April 22 to 28 | Interstate Theatre | Houston, Texas |
| ● Feb. 26 to March 4 | Buffalo Theatre | Buffalo, N. Y. | ● April 29 to May 5 | Interstate Theatre | San Antonio, Texas |

PERFORMING MANAGEMENT
GALE INC.

48 W. 48th St. N.Y.C.

Trade Sees Hidden Hand in Framing George Whiting's Action Vs. ASCAP

The documentary presentation of the complaint which George Whiting filed with the N. Y. Supreme Court last week in his suit against ASCAP for an accounting for royalties has caused much comment and speculation among music-industry lawyers. While Andrew D. Weinberger is credited as the complainant, Whiting's sole lawyer, trade lawyers, in expressing admiration for the papers' expert handling of the charges and the organizational ramifications of ASCAP seem inclined to the opinion that some prominent action in stockholder actions may have collaborated in the preparation of the suit. It is rumored in the same quarters that legalities connected with radio interests had shown something more than a scholarly interest in the development of the complaint.

Whiting, whose dissatisfaction with his raising had itself been publicly manifested at many an ASCAP annual meeting, accuses the ASCAP directors and management of numerous unlawful acts. The complaint charges the ASCAP board (1) failed to collect sufficient fees from film exhibitors because the producers, who control their own circuits, were represented on the ASCAP board and thereby were in a position to determine the amount of such fees; (2) wrongfully authorized the payment of large sums in settlement of law suits; (3) diverted large sums of ASCAP funds to personal use, such as the payment of \$12,500 in fines for directors who in 1941 had been arraigned by the Government on anti-trust charges; (4) granted the highest-possible claims of members after the latter had instituted court actions.

The complaint charges that the officers and directors of ASCAP have declared trustee of the rights ASCAP to its members, that they are required to account to Whiting and all other ASCAP members as to the financial condition of ASCAP and all transactions of the organization, and that judgment be awarded in favor of ASCAP and against its other defendants for the loss and damage sustained by ASCAP as a result of the waste, dissipation or diversion of assets and funds. Joined with Whiting in the suit is the Gem Music Co. and Denton & Haskins Corp., publisher-members of ASCAP. They ask that the accounting and damages be made retroactive for 10 years.

Defendants Go Back 10 Years
Named as defendants are not only the present ASCAP officers and directors who have held similar posts with the organization during the past 10 years. The service of each of these with the society is given in terms of years. Also listed as defendants are the firms of the various publishers on the ASCAP board. The complaint includes a detailed exposition of the society's by-laws as a method of distributing royalties to the property rights of publishers and writers in the public performance for profit of their works is a valuable property, and that the publishers and writers must depend on their rights and collect royalties due them. Another of the Whiting allegations is that the ASCAP board has wrongfully failed and refused to inform ASCAP members of the complete withdrawal from the fees collected and royalties distributed for profit to the credit of the society's reserve fund.

Whiting's action makes the second of its kind filed by an ASCAP writer within two weeks. The other

suit was brought in California by Irving Bibio. Impression common among ASCAP directors is that somewhere in this litigation is the hand of a lawyer who was active in behalf of the broadcasting interests during the 1941 fight between the latter and the society.

Bill Amner Suit
In addition to being a party to the Whiting action, the Gem Music Co. and Denton & Haskins have filed an action naming ASCAP as the sole defendant. This separate suit is linked argumentatively with the action brought last year to stop ASCAP from exercising total licensing rights over works whose publishers are not members of the Society. In defending the latter litigation, ASCAP counsel has taken the position that even though a member signs up with the Society under a limited number of years ASCAP owns his rights in perpetuity.

Gen and D & H are now asking the N. Y. supreme court for a declaration of judgment which would state whether the performance rights exercised by ASCAP over its present members and thereby in a position to terminate the date of the contract currently in force between ASCAP and its membership.

WALLY DOWNEY TO RIO ON ASCAP BUSINESS

Wallace Downey, who has been back from Brazil a couple of years, is en route to Rio de Janeiro on behalf of ASCAP.

He executed the original contract between the Society and ABCA (Association of Brazilian Composers & Authors). Downey is a longtime Brazilian resident.

Raw Film Cut

Continued from Page 7

tention that M.O.T. should retain the raw stock it had while distributing through RKO. Tom Connors applied for footage from the 57,000,000 feet reserve set up by the WPB to take large sums of money. But since objections cropped up from other districts that the matter was again taken to the WPB for further study. United Artists also, if requiring additional footage, would have to apply for relief from the 'Kitty'. But since districts such as Monogram and Republic eye the same source as a means of maintaining operations, tapping the reserve will remain a troublesome problem.

Question of Technicolor footage also came up for discussion during the session. Distribute pointed out that under the new allocations no provision had been made for the extra celluloid required for Technicolor product, approximately 25%. Paramount, 20th-Fox and other districts have Technicolor product involving millions of extra feet of celluloid not taken into account when the allocations were mapped out.

Saul Chaplin and Walter Samuels clefted "An Ounce of Bounce," "The Fiesta," "I Can't Make Up My Mind," "Let's Fall in Love" and "Keep 'Em Laughing" for Redhead from Manhattan, at Columbia.

William Tyrell checked in at Universal as musical director of Phantom of the Opera, same he held on the Lon Chaney picture 10 years ago.

Published List Best Sellers

Week of Jan. 23

There Are Such Things...Yankee Lights Go On...CLP Craze...Dream...BVC Fall in Love...Harms Moonlight Becomes You...Famous Me and My Gal...Mills Heyd Long Before...Mayfair Say to Come Home to Chicago...Roar of Charing...Shapiro Never Another Year...Morris Never Another Year...Fisher Army Air Corps...Miller Strange Banner...Miller Every Night This Time...Warock

MUSIC FEES UP IN CANADA

Ottawa, Jan. 26.

Collections by Canadian Performing Right Society, Ltd. and BMI Canada, Ltd., for broadcasting in the Dominion in 1943 will be upped under approval of the rate schedules by the Secretary of State. CPBS will collect \$2,949.12, compared to 1942's \$1,613.77; BMI will get \$15,234.80, compared to its \$14,547 last year.

Among rate schedules not approved was one covering fees for jukeboxes by CPBS. This fee was omitted by request of Samuel Rogers, K. C., Ontario Music Operators' Association, Ltd. through its Biggar, K. C. CPBS lawyer, agreed to the omission pending clearing up of a case now before Supreme Court of Canada.

O'CONNOR QUILTS MPAA A.B.D. AFTER CRITICISM

John O'Connor has resigned as a director of the Motion Picture Publishers' Association. In his letter of resignation, O'Connor declared that he had come to the conclusion that he could not with consistency serve that organization as official while he is at the same time president of the motion picture industry. O'Connor operates the Warlock Music Co.

O'Connor decided to get off the MPAA board after becoming the target of some public criticism. The latter was an aftermath of action taken by the union in connection with alleged violation of the regulation on Christmas gift ceilings.

Weizel Vice Santley On Contactmen's Exec Bd.

Murray Weizel, professional manager of Republic Music, has been elected a member of the executive council of the contactmen's union. He replaces Joe Santley, who resigned from the council several weeks ago.

Pipe This One

Because her husband fell in love with a theatre pipe organ. Mrs. Ida M. Kamin was granted a divorce in Circuit Court. Her complaint was that her husband, Willard, not only fell in love with the pipe organ in a New York house but insisted on buying one for his home to the detriment of the household budget. She also said that he was his great liking for the pipe organ to explain his absence from home. The court gave her a divorce on the grounds of cruelty.

Pitt Stations' Settlement of AFM Squabble Reopens Plug Outlet to Pubs

Jack Mills West

Jack Mills, head of Mills Music Inc., left last week for Hollywood to confer with his brother, Irving, on film score and synchronization matters. While on the Coast, Jack Mills will discuss with Arthur Freed, who is now a producer with Metro, the matter of forming a publishing subsidiary around his (Freed's) catalog. The stick would be split among Freed and the two Mills brothers.

Jack Mills will remain away from New York for about four weeks.

Publishers of popular music were considerably relieved yesterday (Tuesday) by the settlement of the dispute between the musicians union and stations WJAS-WQV, which kept the remote name dance bands off CBS and the Blue Network for almost a week. The consternation among publishers, which followed the announcement of the ban, was due to the circumstance that radio is the only avenue through which new pop tunes can be brought to the attention of the public. The AFM's shutdown on phonograph records and transcriptions last August had seriously narrowed the publishers' plug avenues.

The elimination of new phonograph recordings has not only halted coin-machine circulation of new tunes, but stored such tunes from getting the customary breaks from hundreds of small stations with whom records are the chief means of entertainment fare.

FACTORIES MUST LICENSE MUSIC

London, Jan. 26.

The British Performing Rights Society scored an important decision yesterday (Tuesday) when a high court ruled that the use of copyright music in the use of factory loudspeakers without the permission of copyright owners constitutes an infringement. The test case was brought against the Gillette Co. and re-drafted it through its lawyers.

The court held that the music as used in such an instance comes strictly within the purview of the law dealing with public performance for profit, and that if a factory wants to play any music it must obtain a license from the copyright owners. Gillette was at the same time found guilty of infringement.

Isidore Witmark's Estate Shows Net of \$33,726

An appraisal was filed Friday (22) in the estate of the late Isidore Witmark, president of M. Witmark & Sons, music publishers. Witmark, who died April 1, 1942, left a gross estate of \$61,557, which, after deductions, showed a net of \$33,726.

He left the bulk of his estate in two daughters, two brothers and one sister, plus bequests to nine other persons. His copyrighted books and music collection went to Columbia University. They were appraised at \$1,500.

MILLER MUSIC GUIDE TO CURRENT HITS

Approved by top radio stars

DON'T YOU CRY FOR ME

Lyric by Nelson Shaw

Music by Edward Ross

Coming strong—Headed for No. 1 Spot

TAKE IT FROM HERE

Lyric by Leo Robin

Music by Ralph Rainger

From the 20th Century-Fox picture, "Coney Island"

MILLER MUSIC, Inc., 1629 Broadway, New York
HAROLD WALS, Pres. Mgr. 6500 Broadway, New York

ALL HEADED FOR SMASHING SUCCESS

THE CANTINEEN BOUNCES I WISH

NEW SHOES (FROM NEW PAGES OF 1943)

FRESH OUT OF KISSES (LAND FRESH OUT OF LOVE)

DON'T COUNT THE STARS (BY ROBERT STOLZ)

EDWARD B. MARKS MUSIC CORPORATION

Radio City New York

Frank Hennig, Gen. Prof. Mur

EXTRA JAMES MELTON'S STAN SUND

Night Club Reviews

Continued from page 26

CAFE SOCIETY, N. Y.

handling of a spiritual, specialty of Negro folk song, all in a capella fashion, wins the crowd's plaudits. When caught Friday, they had to do about a dozen numbers before the mob would let them go.

The Kraft Sisters, Hindu dancers, executing sharp movements, colorful gowns and poker faces, display taste and restraint in their East Indian dances. Unusually picturesque, the girls profit by sheer contrast. Encore, depicting how the native femmes might make with the boogie wogie, is still rare.

Nine Scott is the master show-off, especially when she turns her hand to such rhapsodical numbers as "Hazel's Boogie Woogie" and "Lariat," Second Hungarian Rhapsody, latter of course, now being long since standard with her. Pianistically, and as a looker, she's still plenty good.

Trishy Wilson's swing combo opens show and features Sidney Callet's wimminie hide beating. Ella Larkin Trio, new to the place, fills in as alternate to Wilson's outfit for the patient hoofing.

Big good.

Minnesota Terrace, Mpls.

(NICOLLET HOTEL)

Minneapolis, Jan. 26.
At Korcelin Orch (10) with Dorothy Timmons, Pete Lyman, Carl Gould, Leddy (12), two hours, 10:15, \$1.30, \$1.50 Saturday.

Making its first Minneapolis appearance, Al Korcelin's orchestra is one of the best musical outfits to play this Twin City night in some time.

Comprising three brass, sax and rhythm each and with Korcelin performing on the fiddle, in addition to conducting and emceeing, band seems ideal in size for this medium-sized room. Its dispensation is smooth, neither too loud nor too soft.

Korcelin bows to the line of dignity which befits this class of entertainment, he eschews any efforts at novelty or comedy. An accomplished musician himself, he limits his violating to ensemble work with the rest of the band, never rushing himself forward obtrusively. He fronts the orch well and his emceeing is in good taste.

Band has a particular leaning toward rumbas, but most of the pop numbers also receive attentive treatment. Timmons, the singer, is engaging and also handles some of the vocals and turns in a good job. Among the numbers is a new song, "Billie Will Ring," authored by Kavelin.

Quantity, but as usual, is limited in quality, but heavy in quality. It has the advantage of an excellent orchestra in the person of Pete Lyman, WTCN announcer. Carl Gould, an occasional good vocalist, puts over "Five by Five," while Christy and Oh Me, Oh My.

LeRoy's puppets come heavily, with their idea of a Krupa performance at the drums a stand-out. Don and Sally Jennings, dance team, also inject pleasant comedy into their offering with travesties of the swank, musicomedy and jitterbug types of dances. Rees.

VILLA MADRID, PITT.

Pittsburgh, Jan. 21.

Eliz Covato Orch (15), Mark Lane, Gay Vernon, Carl & Arlene, Texas Tommy & His Wonder Horns, Ellen Verpe, 10:30, 11:30, 12:30.

Cock and little show. Every act of a pack and there's more variety on the bill than the Eliz Covato-John Lane-Mike Morris spot. Mark Lane, a flack with weekly. Layout is topped by Gay Vernon, who's been around Pittsburgh before but never at this Villa, always at Nixie Cafe. She's a good-looking babe with a good set of pipes, plenty of salesmanship and a set of nifty straddles.

Tough to get the proper value for them from a five-piece outfit, but the Covato band, under Mark Lane's baton, does a pretty satisfactory job under the circumstances and Miss Vernon covers up with her neatly adjusted warbling. Gal has loads of elan.

Swell novelty turn, too, in Texas Tommy & His Wonder Horns. Penny's a high school animal, tapping with his paw numbers that are pulled out from the audience and nodding or shaking his head in answer to launch of questions. Texas Tommy's developed the routine for laughs as well as for the groovy crowd. As an A-1 display of whip-cracking and quick shooting from the hip, it's the best of the ordinary act for the cafes and over big.

Carl & Arlene are a couple of

clever acro dancers, with emphasis on the acrobatic, and their strong arm stuff and balancing are impressive. Some of his tricks, like standing on the head of a milk bottle, are sure and sure pull-punchers. And figure to fit her—mini-munch, which is done with a minimum of that's not quite too refined, and she's done with a minimum of her gleaming white bangs against her neatly proportioned sun-tanned body.

Big has been big here since Villa closed down, but the orchestra to install sales measures ordered by authorities following Coney Island Grove disaster.

TAVERN, CHI

(BISMARCK HOTEL)

Chicago, Jan. 21.
Armand Buscetti Orchestra (7), Eleanor Luton, Jules and Joanne Walton, Russ Wilch, minimum \$1.50, Saturday, \$2.

A livelier atmosphere prevails here since Buscetti moved with a specially organized orchestra composed of six men and a girl who bandle on a dozen instruments. Instrumentation allows easy shift from classical to dance music with orchestra more than adequate in either department. Buscetti, playing violin, leads his orch from the front. Pleasant overture and orchestra, rhythmic, featured in acoustics are Rudy Kark, drummer-marimba, and Dorris Wilch, pianist.

Eleanor Luton sings "A Heart That's True," "Time Alone" and "Italian Street Song" to strong applause. Jules and Joanne Walton contribute musical comedy, rumba, jitterbug and polka routines. Later they give dance instructions to the patrons. All of it clicks. Russ Wilch, accordion, leads in community singing, between dance numbers and shows, rounding out a bill of solid entertainment.

TERRACE ROOM, PITT

(WILLIAM PENN HOTEL)

Pittsburgh, Jan. 26.
Arthur Raven Orch (18), Robert & White, Walter Eberle, Cyril Rodin; minimum 75c.

Pittsburgh's ace hotel, back to floor shows after more than four years discovering that floor pays off. Used to be nothing for inn's big dining room to look like a haunted house. At the dinner hour, now the ropes are up every night. Summer sessions, except on week-ends.

haven't been too heavy but they're building steadily.

Current show is the room. Only three ladies, but they're all top-hole. Cyril Rodin is a pretty so-so, with variety and vocalty. Corking novelty delivered by Walter Liberman, young pianist, who's got technical symphonies, as well as the "The Virtuoso," Guss from Tchaikovsky and Liszt. Cole Porter and Gershwin, and the orchestral accompaniment coming out of the loud speaker behind him with music that is lush and warm. Over big here. Roberts and White have been standard in vaude and burlesque and their comedy follows, both satirical and slapstick, is socko here.

Misc is by Arthur Raven, who has a crack eight-piece nominal, mostly instrumented, that's keyed to order for Terrace Room. Domestic rhythms are nicely arranged and the rhumbas are played with a flourish. Raven himself, who once had a striding outfit in same hotel's Continental Bar under the name of Arthur Valentini, gives his fiddle a workout all the way and makes a nice front.

Niter Talent to Mull

Plans for N.Y. FDR Fete

Albany, Jan. 26.—The N.Y. State Music Authority has scheduled a meeting for 4 a.m. Thursday (28) at the Ritz-Carlton, N.Y. city, to complete details for lineup of niter talent participation in the President's Birthday Ball at the Waldorf-Astoria, N.Y., Saturday night '30.

The 4 a.m. designation sets something of a precedent for budgeting, but was obviously necessitated by the work hours of nightclub performers and operators.

Estimated that more than 250 stage, radio and niter performers will take part in five-hour benefit for Infantine Paralysis Fund. Expected \$50,000 will attend, with gross of \$40,000 to \$50,000 anticipated.

Philly Burley Fire

Philadelphia, Jan. 26.

More than 700 patrons fled quietly when fire broke out in the dressing room of the Troc, Izzy Hirst being house, Friday night (22).

As smoke began to seep from back-stage, patrons heeded the customers to the street without disturbance. The damage was confined to the dressing room, chiefly to costumes.

Toledo Faced
By Major Minor
Snag in Cafes

Toledo, Jan. 26.

Recent curfew ruling of the Toledo police department, ordering teenage boys and girls off the streets by 9 p. m., has resulted in a mass invasion of Lucas County night spots by the youngsters, said Sheriff Charles Henshaw, who announced that a nightly visit of the places would be made to determine which ones violated the state law banning sales of liquor to minors. Violators' names will be turned over to the state liquor board for suspension of licenses, he said. He also asked County Commissioners for money to appoint a woman deputy sheriff to assist in the investigations.

A recent tour by county and state agents revealed many flagrant violations. In one place, 100 boys and girls left when they noticed patrons being questioned about their ages and asked to show their registration cards. At another tavern, more than 200 young patrons had congregated, Sheriff Henshaw said. Officers made an official complaint to the State Liquor Board of places where youths were sold intoxicating liquors, and recommended that licenses be revoked.

The sheriff said there are about 100 night clubs and taverns in the county.

Thirty-day suspension of the liquor license held by Stoyan Stancheff, operator of the Parkview Night Club, was ordered Dec. 28 by the Ohio Liquor Board. He was charged with selling liquor to minors.

Fields May Replace

Mitzl at N.Y. Riobamba

Negotiations are under way for Benny Fields to follow Mitzl Green into the Riobamba, N.Y. niter, in about three weeks. Plan is to book Fields for four weeks.

The Chandra Kaly dancers will be holdovers. They've been in niter since it opened some weeks ago.

The Critics Said...

"ETHEL SHUTTA headlines the new revue at Florentine Gardens in 'Keep 'Em Happy,' and she's just the one to do the deed implied by the title. Smart line of humor this songstress has, and she knows how to make the words reach her audience clearly, and doesn't destroy the musical side either. . . she's a hit throughout her two sojourns in front of the microphone, with numerous encores. . . In other words, she is as versatile as you could wish."

E. S.—Los Angeles Times.

"ETHEL SHUTTA, starring and most popular throughout her performance makes an easy introduction to her act. Distinguished in appearance and attractively costumed, this artist is a distinct asset to the new show and will make many friends for the popular night spot."

Los Angeles Examiner—Florence Lawrence.

"ETHEL SHUTTA is reason enough to put the Florentine Gardens on your night club schedule. She proves conclusively that not only does she have the charm to put over the songs, but the voice to win encores from her listeners."

Hollywood Citizen News—Lida Livingston.

"ETHEL SHUTTA, whose manner of presentation is as smart as her appearance, could sing for hours as far as this department is concerned."

Daily News—Harry Nines.

"ETHEL SHUTTA is hit of N.T.G. Show. She put the crowd in an uproar of enthusiasm that hasn't been matched by any other single personality at this place. She clinches the right to her official billing through several appearances and encores, whamming over smart songs in thrilling two-day style. . . with lyrics that are faster and newer than anything currently being listened to. Miss Shutta is a joy to watch as she sells her steamy ditties, original rhythms and vocal knock-knacks."

Los Angeles Herald Express—W. E. Oliver.

ETHEL SHUTTA
HELD OVER
At The
FLORENTINE GARDENS,
Hollywood, Cal.

Broadway

Rich Lehen back in town.
Harry Kwinits east for a four-week stay.

Abbott and Costello east for a four-week stay.

Lillian Hellman back from the Coast.

Betty Lee Hunt, aide to p. d. Dr. J. Edgar Hoover.

Max Gordon preparing to revive "Great Waltz" this summer, probably with Alan Jones.

Allan Correll chairing the pennants of the Birthday Ball at the Waldorf this Sat. (30).

Arthur Koehler doing a writing stint at RKO before going to Hollywood and 20th-Fox in a month or so.

Al Jolson was in Carnegie Hall for the first time in his Saturday night; it took the Duke Ellington concert to do it.

Jack Sorey, formerly of show business and now personnel director of the Pennsylvania Drug Co., plans legit production.

Wolfe Kaufman, signed contract with Doubleday-Dorland, non-fiction tome about Hollywood; called Columbia Soup with his new book.

Sir Cedric Hardwicke, who shared in the production of "Forever and a Day" for RKO, retired to Hollywood, N. Y., over the weekend from the Coast.

Peggy Maloney, who served about 15 years on Jack Warner's "The Public Enemy" theatre publicity staff, has joined Universal's publicity department.

John Farmer, RKO personnel manager, set a new record for the Bowling League last Monday (18), with score of 650 points in the first round.

Dave Apollon's act in a recent "Variety" is still the best in the show; he was captioned: "Russia's Gift to America." Apollon and his Filipino Boy.

"Take It Or Leave It" and Phil Baker depart for the Coast in a plane on a picnic tour of the Coast with Betty Grable.

John Farmer, RKO personnel manager, has been hit by a train in his biz after running up average of 117 points per game in the bowling games recently.

Andrew Christie, Hepburn son, "Without Love," close next week.

Wendy Christie will retire to become a waitress. Husband, Briggs, was inducted in Army last week.

The restaurants on Broadway, even more so than the theatres and cafes, are doing with terrific business.

Five of them they are doing away free dishes with food on them.

James Door, who was jammed on "slav" charges, also said to be in on "slav" new spot, which is seeking to keep the contract as close as possible, under the circumstances.

George Jesse's "mama" routine in "St. Louis" is still the best in the show.

Willie West, who was used as a running gag, and will wind up with the comedian.

Following the entire routine of a film while talking on the phone.

Joe Shubert, who was Broadway, have reunited on the Coast.

Bob Murray having joined Fred J. Astaire's agency.

Shubert's pet, see in the old days.

William Kapell, 29-year-old pianist, to appear with André Kostelanetz in the Municipal auditorium tomorrow.

Peter A. Neppete, former manager of the Grand and the Municipal, Ill., for the Frisina circuit, and now in the Army, was recently wed to Janet Kay, 21, of St. Louis.

St. Louis

By Sam X. Hurst

Jacob M. Lash, 40-year-old barrister, has been elected pres. of the Municipal Theatre Association.

Hilbilly Lambo, headed by the Weaver Bros. and Elvira, drew 20,000 to the Municipal auditorium for two performances.

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Pittsburgh

By Hal Cohen

"War Against Mrs. Hadley" will be the Metro picture over to play Harris theatre.

Frank Arndt's Argentinian outfit, town show, a tour of the Albert Pike hotel.

Bill Cullen headed WWSW's Blessed-Devil program since Walt Framer left the station.

Corinne Collins, who Harper and Ella Kay, all local girls, added to the line at Casino.

Midnight preem of "Commando Sam" at the Municipal.

Madeline Skelly Faust, former host of Duquesne, is now a tour of a new theatrical director for USO.

Frank Reiner will world-prem a new "Porgy and Bess Suite" by Robinson.

erl Russell Bennett with Pittsburgh Symphony next month.

People's Camplio, congame, people limited to two weeks at the Club on Second.

Bookings at La Coma, N. Y.

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Miami

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